

Frank D. Brown



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VOLUME I

The Georgian Period

[PARTS I-IV]

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AMERICAN ARCHITECT AND BUILDING NEWS Co.

The Georgian Period

A Collection of Papers Dealing with
“Colonial” or XVIII-Century Architecture
In the United States

Together with References to Earlier Provincial and True Colonial Work



Illustrated with more than 450 Full-Page Plates, Half of which are Measured Drawings, and
Half Perspective Sketches and Photographic Views, Together with Over
500 Miscellaneous Illustrations in the Text.

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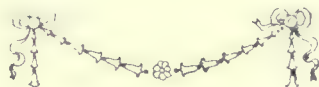


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Chronology of American Buildings.¹



SEVENTEENTH CENTURY.

- | | | | |
|---|---|--|---|
| 1632
St. Luke's, Smithfield, Va. | 1640
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| 1636
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Court-house, Williamsburg, Va.
Farmington, Conn. Old House at.
Gloria Dei, or Old Swedes Church, Philadelphia, Pa.
Shirley, James River, Va. |

EIGHTEENTH CENTURY.

- | | | | |
|--|---|--|---|
| 1703
St. Peter's Church, New Kent Co., Va. | 1737
Carter's Grove, James River, Va.
Hancock House, Boston, Mass.
Westover, James River, Va. | 1755
Pennsylvania Hospital, Philadelphia, Pa.
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| 1706
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Paca House, Annapolis, Md. |
| 1711
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Brice House, Annapolis, Md.
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| 1712
Old Corner Bookstore, Boston, Mass.
" State-house, Boston, Mass. | 1741
Oliver House, Dorchester, Mass.
Verplanck Homestead, Fishkill, N. Y. | 1759
Vassall-Craigie-Longfellow House. | 1784
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Solitude, Philadelphia, Pa.
Unitarian Church, Roxbury, Mass. |
| 1713
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Blake House, Springfield, Mass. | 1786
Erasmus Hall, Brooklyn, N. Y. |
| 1715
Bruton Parish Church, Williamsburg, Va. | 1743
Mount Vernon, Va.
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State-house, Newport, R. I. | 1761
Christ Church, Cambridge, Mass.
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Morris House, Philadelphia, Pa. |
| 1717
Waite Place, Barnstable, Mass. | 1744
Cloisters, Ephrata, Pa.
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Brandon, James River, Va.
Deming House, Litchfield, Conn.
Taylor House, Roxbury, Mass.
Van Rensselaer Manor House, Albany, N. Y. |
| 1720
Christ Church, Philadelphia, Pa.
Pepperell Mansion, Kittery, Me. | 1745
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Wells House, Cambridge, Mass. | 1763
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| 1725
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Carlyle House, Alexandria, Va.
Custom-house, Charleston, S. C.
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Christ Church, Alexandria, Va. | 1799
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| 1730
Bartram House, John, Philadelphia, Pa.
Pepperell House, Kittery, Me. | | 1768
Jeremiah Lee House, Marblehead, Mass. | 1799
Octagon House, Washington, D. C. |
| 1732
Christ Church, Lancaster Co., Va. | | 1770
Carpenters' Hall, Philadelphia, Pa.
Chase House, Annapolis, Md.
Harwood House, Annapolis, Md.
Quincy Mansion, Quincy, Mass. | 1800
Jonathan Childs House, Rochester, N. Y.
Haven House, Portsmouth, N. H.
Hodges House, Salem, Mass.
Phillips House, Salem, Mass.
Thompson House, Charlestown, Mass. |
| 1733
St. Philip's Church, Charleston, S. C. | | 1771
Boston Tea-party House. | |
| 1735
Old Swedes Church, Wilmington, Del. | | 1772
State-house, Annapolis, Md.
Stebbins House, Deerfield, Mass. | |

¹ Mentioned in Volumes I and II [Parts I-VIII].

NINETEENTH CENTURY.

1801 Essex House, Salem, Mass. Nichols House, Salem, Mass.	1806 South Church, Salem, Mass.	1813 Court-house, Lenox, Mass.	1817 University of Virginia, Charlottesville, Va.
1802 Ellicott Hall, Batavia, N. Y. First Church, West Springfield, Mass. Oliver House, Salem, Mass.	1808 Williams House, Boston, Mass.	1814 Arnold House, Charlestown, Mass. Church, Lenox, Mass. Unitarian Church, Trenton, N. Y.	1818 Cadet Armory, Salem, Mass. First Church, Springfield, Mass. Peabody House, Salem, Mass. Safford House, Salem, Mass.
1803 New York City-hall. Sackett House, Sackett's Harbor, N. Y. St. John's Chapel, New York, N. Y.	1809 Mappa House, Trenton, N. Y.	1815 Old North Church, New Haven, Conn. Ontario County Jail, Canandaigua, N. Y.	1819 St. Paul's Church, Ratcliffeboro', S. C.
1804 Judge Walker House, Lenox, Mass.	1810 Joseph Cabot House, Salem, Mass.	1816 Tudor House, Georgetown, D. C. Woolsey House, Sackett's Harbor, N. Y.	1820 Isaac Hill's House, Rochester, N. Y. Pickman House, Salem, Mass.
1806 Colton House, Agawam, Mass. Rufus.	1811 Alexander House, Springfield, Mass.		1821 Hobart College Building, Geneva, N. Y.
	1812 Church, Ashfield, Mass. First Church, Northampton, Mass. " Congregational Church, Canandaigua, N. Y. Monumental Church, Richmond, Va.		1826 First Church, Ware, Mass.



Alphabetical Chronological Tabulation.

Alexander House, Springfield, Mass., 1811.	Erasmus Hall, Brooklyn, 1786.	Meeting-house, Sandown, N. H., 1774.	St. Paul's Chapel, New York, N. Y., 1764.
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Brandon, James River, Va., 1790.	West Springfield, Mass., 1802.	Nichols House, Salem, Mass., 1801.	Solitude, Philadelphia, Pa., 1784.
Brice House, Annapolis, Md., 1740.	First Congregational Church, Canandaigua, N. Y., 1812.	Octagon House, Washington, D. C., 1799.	South Church, Salem, Mass., 1806.
Bruton Parish Church, Williamsburg, Va., 1715.	Forrester House, Salem, Mass., 1780.	Old Corner Bookstore, Boston, 1712.	State-house, Annapolis, Md., 1772.
Bull House, Newport, R. I., 1639.	Gadsby's Tavern, Alexandria, Va., 1793.	" North Church, New Haven, Conn., 1815.	" Newport, R. I., 1743.
Cabot House, Salem, Mass., 1810.	Garrison House, Newburyport, Mass., 1635.	" Ship, Hingham, Mass., 1681.	Stebbins House, Deerfield, Mass., 1772.
Cadet Armory, Salem, Mass., 1818.	Gerretsen House, Brooklyn, 1781.	" South, Boston, Mass., 1729.	Taylor House, Roxbury, Mass., 1790.
Carlyle House, Alexandria, Va., 1752.	Gloria Dei, or Old Swedes Church, Philadelphia, Pa., 1700.	" State-house, Boston, 1712.	Thompson House, Charlestown, Mass., 1800.
Carpenters' Hall, Phila., Pa., 1770.	Gunston Hall, Va., 1757.	" Stone House, Guilford, Conn., 1640.	Tudor House, Georgetown, D. C., 1816.
Carter's Grove, Va., 1737.	Hancock House, Boston, 1737.	" Swedes Church, Wilmington, Del., 1735.	Tulip Hill, West River, Md., 1750.
Chase House, Annapolis, Md., 1770.	Harwood House, Annapolis, Md., 1770.	Oliver House, Dorchester, Mass., 1740.	Unitarian Church, Roxbury, Mass., 1784.
Childs House, Rochester, N. Y., 1800.	Haven House, Portsmouth, N. H., 1770.	" " Salem, Mass., 1802.	" " Trenton, N. Y., 1814.
CHRIST CHURCH:—	Hill House, Rochester, N. Y., 1820.	Ontario County Jail, Canandaigua, N. Y., 1815.	University of Virginia, Charlottesville, 1817.
Alexandria, Va., 1767.	Hobart College, Geneva, N. Y., 1821.	Paca House, Annapolis, Md., 1780.	Van Rensselaer Manor House, Albany, N. Y., 1790.
Cambridge, Mass., 1761.	Hodges House, Salem, Mass., 1800.	Peabody House, Salem, Mass., 1818.	" " Mansion, Albany, N. Y., 1765.
Lancaster Co., Va., 1732.	Holden Chapel, Cambridge, Mass., 1745.	Pepperell House, Kittery, Me., 1720.	Vassall-Craigie-Longfellow House, Cambridge, 1759.
Philadelphia, Pa., 1720.	House of Seven Gables, Salem, Mass., 1635.	Philipse Manor House, Yonkers, N. Y., 1683-1743.	Verplanck House, Fishkill, N. Y., 1740.
Ware, Mass., 1826.	Hurd House, Charlestown, Mass., 1798.	Phillips House, Salem, Mass., 1800.	Waitt Place, Barnstable, Mass., 1717.
Williamsburg, Va., 1678.	Independence Hall, Phila., Pa., 1729.	Pickering House, Salem, Mass., 1651.	Walker House, Lenox, Mass., 1804.
Church, Ashfield, Mass., 1812.	King's Chapel, Boston, Mass., 1749.	Pickman House, Salem, Mass., 1820.	Waller House, Salem, Mass., 1684.
" Lenox, Mass., 1814.	Ladd House, Portsmouth, N. H., 1764.	Porter House, Hadley, Mass., 1713.	Wayside Inn, Sudbury, Mass., 1686.
Cloisters, Ephrata, Pa., 1744.	Lang House, Salem, Mass., 1740.	Putnam House, Danvers, Mass., 1650.	Wells House, Cambridge, Mass., 1845.
Colton House, Agawam, Mass., 1806.	Langdon House, Portsmouth, N. H., 1784.	Quincy Mansion, Quincy, Mass., 1770.	Wentworth House, Little Harbor, 1750.
Rufus.	Lee House, Marblehead, Mass., 1768.	Rosewell, Whitmarsh, Va., 1725.	Westover, James River, Va., 1737.
Colton House, Longmeadow, Mass., 1740.	Lefferts House, Brooklyn, 1750.	Royall House, Medford, Mass., 1738.	Whipple House, Ipswich, Mass., 1651?
Cook House, Br'kline, Mass., 1798.	Livezey's House, Phila., Pa., 1652.	Sackett House, Sackett's Harbor, N. Y., 1803.	Williams House, Boston, 1808.
Court-house, Lenox, Mass., 1813.	Longswamp Reformed Church, Mertztown, Pa., 1791.	Safford House, Salem, Mass., 1818.	Winslow House, Plymouth, Mass., 1755.
" Williamsburg, Va., 1700.	Mabee House, Schenectady, N. Y., 1706.	St. James's, Goose Creek, S. C., 1711.	Woodford House, Phila., Pa., 1763.
Cradock House, Medford, Mass., 1634.	Mappa House, Trenton, N. Y., 1809.	St. John's Chapel, New York, N. Y., 1803.	Woolsey House, Sackett's Harbor, N. Y., 1816.
Curtis House, Jamaica Plain, Mass., 1639.	McDowell Hall, Annapolis, Md., 1744.	" " Hampton, Va., 1660.	Wyckoff House, Flatlands Neck, L. I., 1664.
Custom-house, Charleston, S. C., 1752.		St. Luke's, Smithfield, Va., 1632.	
Custis House, Woodlawn, Va., 1799.		St. Michael's Charleston, S. C., 1752.	
Deming House, Litchfield, Conn., 1790.			
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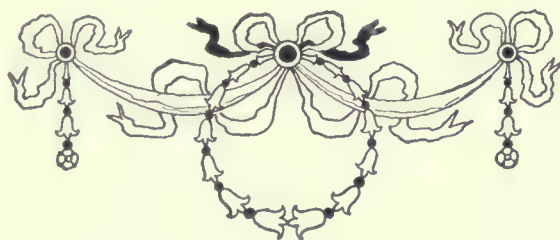
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Chronology of American Buildings.¹



SEVENTEENTH CENTURY.

1623 McIntire Garrison, York, Me.	1679 Province House, Boston, Mass.	1683 Jenkins House, Edisto Island, S. C.	1698 Trinity, Old Swedes, Church, Wilmington, Del.
1653 Jail, York, Me.	168- Sleepy Hollow Church, Tarry- town, N. Y.		

EIGHTEENTH CENTURY.

1705 Immanuel Church, New Castle, Del.	1742 Gemeinhaus, Bethlehem, Pa.	1759 Vandenhoevel House, New York, N. Y.	1783 Town-hall, Newport, R. I.
1711 Goose Creek [St. James's] Church, S. C.	1744 Presbyterian Church, Newark, N. J.	1760 Christ (Swedes) Church, Upper Merion, Pa.	1785 Horry House, Charleston, S. C. Nichols Stable, Salem, Mass. Russell, Nath'l, House, Charles- ton, S. C.
1714 "Mulberry Castle," Cooper River, S. C.	1745 "Old Trappe," Collegeville, Pa.	1763 Pompion Hill Chapel, near Charleston, S. C.	1786 Brown-Gammell House, Provi- dence, R. I.
1725 Mansion House, Wilmington, N. C.	1746 First Seminary, Bethlehem, Pa.	1765 Bull Tringle [Miles Brewton] House, Charleston, S. C.	1787 "Westover," on the James, Va.
1726 Trinity Church, Newport, R. I.	1750 Heyward, Nath'l, House, Charleston, S. C.	1767 Christ Church, Alexandria, Va. St. Stephen's Church, Santee, S. C.	1789 "Concord," near Natchez, Miss.
1727 St. Bartholomew's Church, Phila- delphia, Pa.	175- St. Paul's Church, Halifax, N. S.	1768 Wamboro [St. James's] Church, Santee, S. C. Widows' House, Bethlehem, Pa.	1790 Duncan House, Paris, Ky. The Major. "Oatlands," Loudon Co., Va. Count Rumford's House, Woburn, Mass.
1728 "Stenton," near Philadelphia, Pa.	1750 1805 King Manor House, Jamaica, L. I.	1769 Pohick Church, Va.	1795 "Federal Hill," Bardstown, Ky. "Montpelier," Va.
1730 "Red Lion" Tavern, Philadel- phia Co., Pa.	1751 Moravian Chapel, Bethlehem, Pa.	1770 "Woodlands," Philadelphia, Pa.	1796 City Hall, Hartford, Conn.
1734 Ursuline Convent, New Orleans, La.	1752 St. Michael's Church, Charleston, S. C.	1772 "Monticello," near Charlotte- ville, Va.	1798 Massachusetts State-house, Boston. South Building, Chapel Hill, N. C.
1736 St. Paul's Church, Edenton, S. C.	1753 Hite House, Winchester, Va.	1774 First Baptist Church, Providence, R. I. First Presbyterian Church, New- ark, N. J.	1799 Peirce, Dan'l. H., House, Ports- mouth, N. H. Exchange, Savannah, Ga.
1737 "Westover," on the James River, Va.	1754 Day, Josiah, House, West Springfield, Mass.	1780 Gibbes [Drayton] House, Charleston, S. C.	1800 St. George's Church, Halifax, N. S.
1740 "Drayton Hall," Ashley River, S. C. Paxtang Church, Harrisburg, Pa.	1755 Old Dutch Church, Halifax, N. S.		
	1758 "Mount Airy," on the Rappa- hannock, Va.		

NINETEENTH CENTURY.

1801 Government House, Halifax, N. S.	1811 Province Building, Halifax, N. S. Flynn's Presbyterian Church, Charleston, S. C.	1818 Holmes House, Charleston, S. C.	1828 Government House, Fredericton, N. B.
1802 "Arlington," Va.	1815 Cainhoy Church, near Charles- ton, S. C.	1820 Ancrum House, Charleston, S. C.	1830 De Saussure House, Charleston, S. C.
1803 Moravian Church, Bethlehem, Pa. Waterman House, Duxbury, Mass.	Owens House, Savannah, Ga.	Bulloch House, Rosewell, Ga.	"Edgewood," near Edgefield, S. C.
1805 Trinity Church, Newark, N. J.	Scarborough House, Savannah, Ga.	Hansell House, Rosewell, Ga.	"Hermitage, The," on the Sa- vannah River, Ga.
1810 Witte House, Charleston, S. C. Belvedere Farmhouse, Cooper River, S. C.	Telfair Art Gallery, Savannah, Ga.	1825 St. Mary's Male Academy, Nor- folk, Va. Typical House, Charleston, S. C.	1836 St. Philip's Church, Charleston, S. C.
	1818 Bulloch House, Savannah, Ga.	1826 University of Virginia, Char- lottesville, Va.	1838 Christ Church, Savannah, Ga.

¹ Mentioned in Volume III [Parts IX-XII.]

Alphabetical Chronological Tabulation.¹

Ancrum House, Charleston, S. C., 1820	First Baptist Church, Providence, R. I., 1774	Moravian Church, Bethlehem, Pa., 1803	St. Philip's Church, Charleston, S. C., 1836
Archbishop's Palace, New Orleans, La., 1734	First Seminary, Bethlehem, Pa., 1746	"Mount Airy," on the Rappahannock, Va., 1758	"Stephen's Church, Santee, S. C., 1767
"Arlington," Va., 1802	Gemeinhaus, Bethlehem, Pa., 1742	"Mulberry Castle," Cooper River, S. C., 1714	Sleepy Hollow Church, Tarrytown, N. Y., 168-
Belvedere Farmhouse, Cooper River, 1810	Gibbes House, Charleston, S. C., 1780	"Oatlands," Loudon Co., Va., 1790	South Building, U. of N. C., Chapel Hill, N. C., 1798
Brewton [Bull Pringle] House, Charleston, S. C., 1765	Goose Creek [St. James's] Church, 1711	"Old Trappe," Collegeville, Pa., 1745	"Stenton," near Philadelphia, Pa., 1728
Bull-Pringle [Brewton] House, Charleston, S. C., 1765	Government House, Fredericton, N. B., 1828	Paxtang Church, Harrisburg, Pa., 1740	Town-hall, Newport, R. I., 1783
Bulloch House, Rosewell, Ga., 1820	Government House, Halifax, N. S., 1801	Peirce, D. H., House, Portsmouth, N. H., 1799	Trinity Church, Newark, N. J., 1805
" " Savannah, Ga., 1818	Hansell House, Rosewell, Ga., 1820	Pohick Church, near Alexandria, Va., 1769	" " Newport, R. I., 1726
Cainhoy Church, near Charleston, S. C., 1815	"Hermitage. The," on the Savannah River, Ga., 1820	Pompion Hill Chapel, near Charleston, S. C., 1763	" [Old Swedes] Church, Wilmington, Del., 1698
Capen House, Binghamton, N. Y., 1810	Heyward, Nath'l, House, Charleston, S. C., 1750	Presbyterian Church, Newark, N. J., 1744	Typical House, Charleston, S. C., 1825
Christ Church, Alexandria, Va., 1767	Hite House, Winchester, Va., 1753	Province Building, Halifax, N. S., 1811	University of Virginia, Charlottesville, Va., 1826
" " Savannah, Ga., 1838	Holmes House, Charleston, S. C., 1818	" " House, Boston, 1679	Ursuline Convent, New Orleans, La., 1734
" (Swedes) Church, Upper Merion, Pa., 1760	Horry House, Charleston, S. C., 1785	"Red Lion" Tavern, Philadelphia, Pa., 1730	Vandenheuvel House, New York, N. Y., 1759
City-hall, Hartford, Conn., 1796	Immanuel Church, New Castle, Del., 1705	Rumford House, Woburn, Mass., 1790	Wamboro [St. James's] Church, Santee, S. C., 1768
"Concord," near Natchez, Miss., 1789	Jail, York, Me., 1653	Russell, Nath'l, House, Charleston, S. C., 1785	Waterman House, Duxbury, Mass., 1803
Day House, West Springfield, Mass. Josiah, 1754	Jenkins House, Edisto Island, S. C., 1683	St. Bartholomew's Church, Philadelphia, Pa., 1727	"Westover," on the James River, Va., 1737
De Saussure House, Charleston, S. C., 1830	King Manor House, Jamaica, L. I., 1750-1805	"George's Church, Halifax, N. S., 1800	"White House," Washington, D. C., 1818
Drayton Hall, Ashley River, S. C., 1740	"McIntire Garrison," York, Me., 1623	"John's College, Annapolis, Md., 1744	Widows' House, Bethlehem, Pa., 1768
Drayton House, Charleston, S. C., 1780	Mansion House, Wilmington, N. C., 1725	"Mary's Male Academy, Norfolk, Va., 1825	Witte House, Charleston, S. C., 1810
Duncan House, Paris, Ky., 1790	Massachusetts State-house, Boston, 1798	"Michael's Church, Charleston, S. C., 1752	"Woodlands," Philadelphia, Pa., 1770
Dutch Church, Halifax, N. S., 1755	"Monticello," near Charlottesville, Va., 1772	"Paul's Church, Edenton, N. C., 1736	
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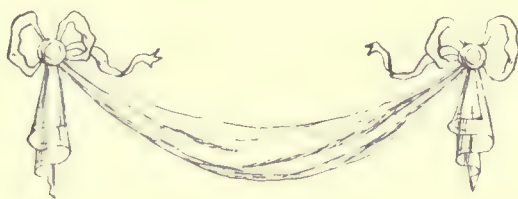
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PREFACE.

THE formidable attempt to bring about the destruction of the "Bulfinch Front" of the Massachusetts State House, one of the most admirable as well as one of the latest examples of "Colonial" architecture, and the constant appearance in the daily papers of accounts of the destruction by fire of this or that ancient building endowed with historic or architectural interest have, as much as anything, perhaps, brought about the undertaking of this publication.

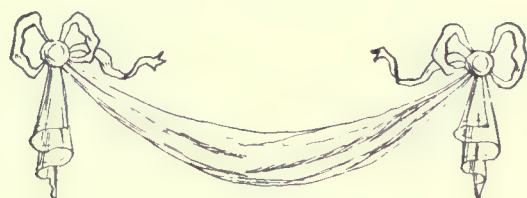
The desirability of making, before it should be too late, some adequate record of the architectural remains of Colonial work seemed too obvious and insistent to be longer disregarded. It remained only to determine the form and character of publication likely to prove of most value. Recalling at this point the fact that the many volumes of the *AMERICAN ARCHITECT* contained a large number of measured drawings and fugitive papers dealing with the selected period, it appeared evident that they might easily be made to serve as a nucleus about which to gather, as they might come to hand, other illustrations and papers of various kinds. Fortunately there was found amongst this matter already published, in a series of admirable drawings by Mr. Frank E. Wallis, and in another by Mr. Claude Fayette Bragdon, just the character of handling that was needed to exhibit the typical treatment which intending contributors could be required to follow.

The authors of the papers that first appeared in the *AMERICAN ARCHITECT*, and are now republished, have kindly consented to revise them, and some of the drawings have been redrawn in harmony with the adopted type, credit being attributed to the original

draughtsmen in each case. In this way, an air of continuity and homogeneity has been attained which will be more easily preserved in the fresh and, as a rule, unpublished matter which is flowing in from all sides. For, as was hoped, the publication has attracted attention in every part of the country, and architects and draughtsmen in neighborhoods where interesting examples of Colonial work still exist are promising their aid in perfecting this preservative record.

Further contributions of sketches, measured drawings, photographs and negatives, as well as miscellaneous papers dealing with some phase or fashion of the style, or descriptive merely of some neighborhood or building, will be cordially welcomed.

The present volume is issued without an index, but as the publication grows in importance proper indices will be issued.



The So-called Colonial Architecture of the United States.¹

"Men can with difficulty originate, even in a new hemisphere"—EDWARD EGGLESTON.

IT is proposed in this paper to gather together some of the records bearing upon the architecture of the seventeenth and eighteenth centuries, and to arrange these so as to furnish a short, systematic and comprehensive survey of what building activity was exercised within the English Provinces of America during that time.

The art of this period, — including also the first twenty years of the nineteenth century, — is generally called "Colonial." Some object to the term, saying that there is too much variety of style to come under one head, and that, moreover, the best work was executed long after the original Colonies had become Provinces, and even later. But the term has been in use so long, and is so suggestive and comprehensive, that it would be difficult to find one more acceptable. Object as we may to the words "Gothic" and "Colonial," we cannot spare them, for no other words call up in the mind so complete a picture, not only of architecture and of the other arts, but of all the peculiar conditions — social, religious and political — which produced the Mediaeval ecclesiastical architecture of Europe and the eighteenth-century domestic architecture of America.

In this domestic architecture, there was evolution and growth, just as truly as in any other style. If the perfection of Greek art remained unaccountable until the archaeological discoveries on the banks of the Nile and the Euphrates, still less would one understand Colonial art without a knowledge of the preceding styles. America owes Europe much, and we shall see that the emigrants left the mother country with neither empty hands nor empty heads.

THE NEW ENGLAND PROVINCES: DOMESTIC ARCHITECTURE.

The reason for beginning with the New England Colonies is not because they are the oldest and furnish a good geographical starting-point, but because in them is more and better material, more thoroughly investigated and recorded. Moreover, the architecture in them, being homogeneous, is

more easily classified. By making a classification, the subsequent inquiry farther south will be made easier, for thus a standard or criterion will have been established to which reference can be made.

After the first quarter of the eighteenth century there came to the Colonist a period of comparative peace and prosperity. The Indian was no longer a standing menace, "the stubborn phalanx of forest trees had been gradually beaten back, the disencumbered fields yielded a surplus, and leisure and comfort compensated for hard beginnings." It is only natural to find architecture influenced by this. Almost all good Colonial work is later than 1730.

A brief review of the earlier period possesses, however, both interest and value. The subject can best be discussed under three topics: Log-houses, Military Homes and Settlers' Cottages.

The log-house, the first and most natural dwelling² in a new and thickly-wooded country, was not to the taste of the Colonist. Life in it was to him a chrysalid state, from which to emerge, the sooner the better. Roughly squared timbers seemed incompatible with his higher ideals.

Yet the first Doric artisan, when called upon by his fellows to rear a worthy abode for the ancient *xoanon*, did not find it so. Looking about for suggestions, he saw nothing but the low-roofed timber houses of Homer's heroes. But in them his artistic sense perceived great possibilities. In the rough timber ends he found splendid triglyphs; in the open spaces, sculptured metopes; in the ungainly trunnels, depending guttæ; and in the overhanging rafters, richly raised mutules.

But the Colonist, disdainful of the material at hand, cast longing glances back to Europe, and, from his earliest efforts to



Fig. 1. The "Old Stone House," Guilford, Conn. Built, 1639.

¹ Post graduate thesis of Mr. Olof Z. Cervin, Architectural Department, School of Mines, Columbia College, 1894, revised and amplified.

² Mr. C. W. Ernst has recently discovered satisfactory evidence that the very first work of the settlers was to set up saw-mills, that they might get out the lumber in the sizes and shapes which they were wont to handle at home. — ED.

his last, there was ever a conscious striving to reproduce in this new land his former home, grown doubly dear through long separation. Thus Lowell says of Cambridge, that it looked like an English village badly transplanted.

Many settlers had for a long time no choice but to live in log-houses. This fact they concealed as best they could by covering them with clapboards or shingles, put on with hand-wrought nails. The floor, often at first of stamped clay, was soon superseded by a pavement of rough puncheons. The window-lights were of mica, of oiled paper, or of horn. No glass found its way to the Colonies before the year 1700, or thereabouts.

The Military Homes^{1,2} were more important structures. As in the early settlements the prime requisite was protection against the elements, wild beasts and savage men, it was

quite common that one or more of the houses should be built especially large and strong, to serve as a refuge and a rallying point, from which the more effectually to repel Indian onslaughts. Many stories and bloody legends still cling with the old moss and lichen to these silent witnesses of a danger-fraught period.

Important among those still standing are: the old brick house of Governor Cradock, built about 1634, at Medford, Mass.; the stuccoed timber house of Governor Bull, in Newport, R. I., built in 1639; and the clapboarded Minot homestead, in Dorchester, Mass., built in 1640. The so-called "Old Stone House"¹ (Fig. 1), finished

in 1640 as a parsonage, at Guilford, Conn., has since been rebuilt upon the original lines. The Red Horse Inn, at Sudbury, Mass., built in 1680, and made famous through



Fig. 2. The Cradock House,* Medford, Mass., 1634. Sketched by M. H. Hapgood in 1881.

¹THE OLD STONE HOUSE AT GUILFORD, CONN. — "This house was erected by the Rev. Henry Whitfield, both for the accommodation of his family and as a fortification for the protection of the inhabitants against the Indians. It is the oldest stone dwelling-house now standing in New England. This house was kept in its original form until 1868, when it underwent such renovation as to change to some extent its interior arrangement, although the north wall and large stone chimney are substantially the same as they have been for over two centuries. It is said that the first Guilford marriage was celebrated in it, the wedding-table being garnished with pork and pease. According to tradition, the stone of which this house was built was brought by the Indians on hand-barrows across a swamp from Griswold rock, a ledge about eighty rods east of the house. It consisted of two stories and an attic. The walls were 3 feet thick. At the southeast corner of the second floor there was a singular embrasure commanding the approach from the south and west, and evidently made for defensive purposes. In the attic were two recesses, evidently intended as places of concealment." — Smith's "History of Guilford."

The following description, taken from Vol. 2 of Palfrey's "History of New England," gives other details: —

"The walls are of stone from a ledge eighty rods distant to the east. It was probably brought on hand-barrows across a swamp over a rude causeway, which is still to be traced. A small addition has in modern times been made to the back of the house, but there is no question but the main building remains in its original state, even to the oak of the beams, floors, doors and window-sashes. In the recesses of the windows are broad seats. Within the memory of some of the residents of the town the panes of glass were of diamond shape. The height of the first story is 7½ feet; the height of the second is 6¾ feet. At the southerly corner in the second story there was originally an embrasure about a foot wide with a stone flooring, which remains. The exterior walls are now closed up, but not the walls within. The walls of the front and back of the house terminate at the floors of the attic, and the rafters lie upon them. The angle of the roof is sixty degrees, making the base and sides equal. At the end of the wing, by the chimney, is a recess which must have been intended as a place of concealment. The interior wall has the appearance of touching the chimney like the wall at the northwest end, but the removal of a board discovers two closets, which project beyond the lower part of the building."

Writing about the house Mrs. Cone, the present owner, says: It was built as a place of refuge from the Indians, also as a place of public worship. The partitions in the main building were movable and folded up like a fan and were fastened to the rafters by what they called keys,



Rear View of the Old Stone House, Guilford, Conn.

iron staples with a crossbar that turned in a socket. When fastened up the whole house was one room. There was no second floor. The east wing was a still smaller building with only two rooms and some small closets. There were chimneys on the south and east sides like the one now standing on the north. The one on the south was taken down before

Jasper Griffing bought the house in 1776, why, I do not know, but the wall was weakened by the process, and two iron bars were put in to strengthen it, and are still to be seen on the outside, unless covered with vines. When the repairs were made in 1868 all the woodwork of the rear building was saved. It was oak and probably cut in 1639. Some of it was used for the banister and newel of the present stairs, which are very poor specimens of work, as the oak was so hard that modern tools could not take hold of it. I have some chairs made of it."

A year or two ago the Daughters of the American Revolution placed a tablet inscribed with the appropriate historical note in the face of the building.

²THE SPENCER-PIERCE HOUSE [Garrison House], NEWBURYPORT, MASS. — "There is considerable doubt and uncertainty in regard to the date when this ancient stone house was built. Some authorities claim that it was erected by John Spencer between the years 1635 and 1637, and others assert that it was built for his nephew, John Spencer, Jr., between 1640 and 1650; and still others are of the opinion that its first owner and occupant was Daniel Pierce, who bought the farm in 1651. Careful examination of the records at Salem, made with special reference to the preparation of this sketch, does not furnish sufficient evidence to determine the question beyond a reasonable doubt; but it has led to the discovery of some important facts, now for the first time published, that may be of assistance in arriving at the correct conclusion. It would be impossible to give in detail all the deeds, wills, and other legal instruments that have been consulted, without extending this sketch beyond its proper limits; and therefore only a brief outline of these papers will be inserted here, with such quotations and comments as will enable the reader to follow the changes that have taken place in the ownership of this property from 1635 to the present time.

"When the age of this old house, with its picturesque exterior, the solid masonry of its walls, and the men who have owned and occupied it, is considered and allowed to quicken the thought and imagination, it tells an interesting story of old Colonial days. There are few residences in New England that are more attractive or fascinating. Its style of architecture is remarkable, considering the early date at which it was built. Its walls are composed of several varieties of stone; and some of them must have been brought from a long distance, perhaps by means of boats or rafts down the Merrimack River. The bricks used in the construction of the front porch, as well as the square tile which form the floor, were probably brought from England. Brickyards were established at Salem and Medford previous to 1680; but the finished product of those yards was of an inferior quality, and the size of the bricks was fixed by order of the General Court, as follows: 'Every brick shall measure 9 inches long, 2½ inches thick, and 4½ inches wide.' Imported English brick were much smaller and more smoothly moulded.

"The house was built in the form of a cross. On the northern projection, where the kitchen is located, a tall brick chimney rises from a stone foundation, outside the rear wall.

"The great porch of this old house," writes Mrs. Harriet Prescott Spofford, in an article published in *Harper's Magazine* for July, 1875, "is said to be the most beautiful architectural specimen in this part of the country, although it doubtless owes part of its beauty to the mellow and varied coloring which two hundred years have given it. Yet the bevelled bricks of its arches and casements and the exquisite nicety of its ornamentation lead the careful scrutinizer to side with those who dismiss the idea of its having been a garrison house, and to conjecture that that idea gained currency from the fact that it was once used to store powder in, — a fact that was fixed in the popular memory by an explosion there which blew out the side of the house, and landed an old slave of the occupant on her bed in the boughs of an adjacent apple-tree." — From "Old Newbury." By John J. Currier. Boston: Damrell & Upham. 1896.

* This sketch, made in 1881, shows the house without the dormers here spoken of, which leaves it open to doubt whether these features may not be recent additions. — Ed.

Longfellow's "*Tales of a Wayside Inn*," though not known to have served as a fort, resembles the preceding so much as to readily group with them. The poet's words, descriptive of this inn, will be helpful in picturing this class of houses:—

"As ancient is this hostelry
As any in the land may be,
Built in the old Colonial day,
When men lived in a grander way,
With ampler hospitality;
A kind of old Hobgoblin Hall,
Now somewhat fallen to decay,
With weather stains upon the wall,
And stairways worn, and craggy doors,
And creaking and uneven floors,
And chimneys huge and tiled and tall."

Architecturally, these structures are very simple. Leaving out the Old Stone House, which alone is irregular and picturesque, the main elements are: a rectangular plan, two



Fig. 3. The Old Manse, Concord, Mass.

stories and an attic, a gambrel gable at each end, a symmetrical disposition of openings and dormers, and an overhang of the second, or of the attic story, for defence. The Cradock House¹ (Fig. 2), typical in its way, deserves special mention. It is the oldest house standing to-day in New England, and as that delightful Chronicler, Drake, puts it, "proudly bears its credentials on its weather-beaten face." Though its English owner never saw it, his "servant" was conscientious in building it well. The design is thought to have been suggested by Cradock's London house. The timber was hewn within a few feet of the site, the bricks were burned on the spot. Iron guards were built into the doorways, and four dangerous-looking loopholes showed that it was a military house first and a trading-post and a home after. Two solid chimneys stand guard, one at each end. Two dormers relieve the long roof expanse of the front. The original windows were small. There is no ornament except a plain band at the second-story level. In the main lines of its composition it is strikingly like the Hancock house, of Boston, of which a *pseudo replica* was erected at the Colum-

¹ THE CRADOCK HOUSE, MEDFORD, MASS. — "In the *Historical Register* for October, 1898, published by the Medford Historical Society, are articles by William Cushing Wait and Walter H. Cushing, which go to disprove the argument that the present building is the original homestead. Both place the original Cradock House on the spot where the Garrison House stands, back of the Medford Savings-bank. The present 'Garrison House' has always been known by that name.

"The principal evidence is comprised in two early maps. The first was found among the Sloane manuscripts in the British Museum. It is believed to have been published about 1633, and has marginal notes in Governor Winthrop's hand.

"The most important part of the map to us in Medford," says Mr. Wait, "is the house sketched near the ford, and the word 'Meadford,' with Governor Winthrop's reference to it: Meadford: Mr. Cradock ferme (farm) house.' No house is indicated near the location of the building we have so long boasted as the Cradock House, built in 1634. It is true this map is earlier than 1634, but if Governor Cradock's farmhouse was near the ford in 1633 it is probable no change was made the next year."

"The other map is one made by Governor Winthrop in 1637, of his farm at Ten Hills, now a part of Somerville. This shows the same group of buildings near the ford as the other map.

"In an article on 'Governor Cradock's Plantation,' Walter H. Cushing says:—

"From an affidavit in the Middlesex County Court, in the case of Gleason vs. Davison *et al.*, it would appear that Davison had also preceded Mayhew, for Joseph Hill testifies 'that about 1633 Mr. Nic Davison lived at Meadford House and that Mr. Mayhew did not then dwell at Meadford House.' This affidavit is also interesting as showing that in 1633 there was a certain building of sufficient prominence to be designated as 'Meadford House.'

"The location of that house, or of the Cradock House, if they are identical, is not absolutely known. Tradition has, during the last two or three generations, pointed to the old brick building on Riverside Avenue.

*Speaking of the Cradock House, Prof. C. F. Norton writes: "It is more than a mere antiquarian or architectural curiosity. It illustrates more vividly than any other house in the neighborhood of Boston the conditions and modes of life of the first generation of Colonists."

bian Exhibition, at Chicago. It would be interesting to know the arrangement of the rooms, but no plans are accessible. Even if the present partitioning-off were known, it would be of little value, owing to probable interior remodeling. Undoubtedly, the planning was simple—a multitude



Fig. 4. Avery House, Pequonnock, Conn.

of closets, odd corners, and easy staircases are modern conveniences, for even the later Colonial houses, though often elaborate and costly, were seldom comfortable, to our way of thinking.

Quite early another—a cottage—type was evolved, with a long sweeping roof towards the rear, canting off a corner of the ceiling of each story from the attic to the kitchen. This type persisted until quite recently and recurs in hundreds of cottages (Figs. 5, 6 and 7) throughout New Eng-



Fig. 5. John Quincy Adams's House.

land. Such were the childhood homes of the Presidents Adams (Fig. 5). It was just such an humble dwelling, in Easthampton, Long Island, whose fond

memories re-echoed in the heart of John Howard Payne, and produced the song of "Home, sweet Home."

The doorway is the only "feature." There is usually on each side of the door a Clastic pilaster, with a moulded capi-

But tradition is notoriously a bad guide, and, unsupported by evidence, is as often wrong as right. Facing page 120 of this number of the *Register* is a reproduction of a map of Governor Winthrop's, supposed by critics to have been made about 1634. The place marked 'Mr. Cradock's ferme house,' does not correspond, even making due allowance for inaccuracies, to the neighborhood of the Riverside Avenue house, but is considerably farther up the river, as can be seen by referring to the road from Salem to the ford at the Mystic. Moreover, it is at the head of navigation of the river. Far more definite, however, than this map is that of Winthrop's farm at Ten Hills. Medford is shown as a group of buildings situated near the northern end of the bridge. No other buildings are given, and the half-dozen on the map apparently belong to one estate. Now, in 1637, Medford and Governor Cradock's farm were identical. Furthermore, as Winthrop and Cradock were close friends, such a prominent building as the latter's house would not be omitted, if any buildings were given. Here, then, it seems to me, is almost conclusive evidence of the location of the house near the square. So much from the maps.

"In his will Cradock does not specify the number or location of the buildings bequeathed; neither do the heirs when they convey to Edward Collins. But when the latter, in 1661, sells 1,600 acres of the farm to Richard Russell, the limit on the east is set by the old Nowell and Wilson (then Blanchard) farms, while the western boundary is a brook west of the Mansion House. This brook ran out of a swamp near the northern line between Charlestown and the farm, and, according to the dimensions and known boundaries of the conveyance, must have been Meeting House Brook. When Russell, in 1669, sells Jonathan Wade three-quarters of this tract he reserves the fourth, lying next to the Blanchard farm (*i. e.*, Wellington) and farthest from the dwelling-house. When Jonathan Wade died, in 1689, the inventory of his property included a brick house near the bridge; and that house is still standing, north of the savings-bank. Now, it does not at all follow that these three buildings are identical, but it is certain that the principal house, the dwelling or mansion house of this estate, from the time of Collins to Wade, was in the neighborhood of Medford Square."

"To sum up: 1. No evidence has been brought to light for the house on Riverside Avenue. 2. What evidence there is points to a house near the square. 3. The Ten Hills farm map suggests strongly the site of the present Garrison House, if not the house itself."

tal, supporting a plain cornice with a pediment. Even this simple feature is often omitted.

To this period belong the historic Witch House, in Salem,



Fig. 6. Old House at Pigeon Cove, Mass. Built in 1643.

and the home of Paul Revere, in Boston, neither of which groups readily with any of the above.

The peace and commercial prosperity, which set in about 1730, stimulated building activity. The shrewder merchants, having amassed considerable fortunes by traffic in slaves, lumber, fish, tea and English stuffs, set themselves to the pleasing task of spending their gains. What better could they do than to erect commodious houses? Some professional men and some landed proprietors, too, had become wealthy, and vied with these merchants in their building enterprises. The ordinary material was wood; that is, houses were constructed of an open framework of timber and covered with clapboards, or sometimes with shingles. Brick was rarely employed, except in the larger towns.

Many, especially the earlier houses, seem to have been suggested by Governor Cradock's military home, or by others similar. By degrees the gambrel roof was eliminated. First, the hipped or the mansard roof came into vogue, from about 1760 to 1790. This was in turn superseded by the flat deck, towards the close of the century. Of course, examples of each overlap, the gambrel type being specially persistent; but the general tendency will be clearly shown, in an appended chronological table.

The gambrel roof is, no doubt, the result of an effort to



Fig. 7. Bradstreet House, Andover, Mass.

secure additional height in the attic space. Though the oldest, it is the most graceful and pleasing, avoiding the box-like effect and hard lines of the other two. Of this type, the fol-

lowing are noteworthy: the Pepperell mansion, at Kittery, Maine, begun about 1720, and confiscated after the Revolu-



Fig. 8. Old House at Farmington, Conn. Built about 1700.

tion with its thirty miles of property; the Hancock mansion, at Boston, begun in 1737; the birthplace of General Putnam, at Danvers, Mass., built partly in 1650 and partly in 1744; and the often-illustrated "King" Hooper house, also at Danvers, which was, in many things, a copy in wood of the Hancock house. The Hancock house, now a memory only, though one of the oldest, was one of the best. It was a stone

building, so solidly erected as to require blasting when torn down. Thomas Hancock began it in 1737. Having become immensely wealthy, for those days, through skilful trading, he felt that Boston was getting too crowded for him. Just outside its limits he found a fine hill overlooking the bay. Here he staked out his house, fifty-six feet wide. When completed, he improved the grounds with walks and gardens. The entrance, in the middle of the front, was protected by a balcony, opening from the wide hallway of the second story. On the sides were two large windows

in each story. Three dormers lighted the attic. A modillion cornice, returning on itself at the ends, marked the transition from the wall to the roof. A balustrade of neat spindles surrounded entirely the upper and flatter slope — a connecting chain from chimney to chimney, justified only by the happy way in which it crowned the whole. The corners and openings were trimmed with white stone quoins. The details were refined and the ornament sparing, but appropriate. Altogether, it was a roomy, well-designed and dignified house,



Fig. 10. The Vassall-Craigie-Longfellow House, Cambridge, Mass., 1759.

exactly fitted to be the mansion of the first gentleman of the Commonwealth, and through him and his illustrious nephew, John Hancock, to extend its stately hospitality to the greatest

men of the day. It lacked many important features. Thus there were no spacious verandas, no two-storied pilasters, and no gable over the front entrance. The second, or manfard type, is more Classic, presenting on all sides a predominance of horizontal lines. But the elements of the design are virtually the same. The roof balustrade is usually, as it should be, placed around the flat deck on top. Sometimes it occurs at the base of the slope.

The Vaffall mansion (Fig. 10), built in 1759, at Cambridge, Mass., and since 1837 the home of Longfellow, is a splendid example of this class. The large Oliver house, at Dorchester, Mass., built in 1740, the birthplace of Edward Everett, is also a worthy structure, in spite of its steep box-like roof and lack of verandas. The Quincy mansion, Quincy, Mass., built in 1770, is quite remarkable with its attic rising like a clerestory above the outside walls. Many other prominent examples could be quoted.

The flat-roofed houses (Fig. 12), forming the third class, are less interesting. The details are stiff, and there is a tendency to formalism. Many of these are three stories in height. In Boston, they were often four stories high and of brick. There is in this type a certain meagreness. The porches are small and bare, the columns few and slender. Evidently, the original inspiration had begun to fail, and there was a striving for new effects.

The birthplace and home of Lowell, known as "Elmwood," at Cambridge, is as fine and typical an example of this class as is Longfellow's of the preceding. "Elmwood" is three stories high, the upper story, however, more like a mezzanine (Fig. 11). It stands charmingly among high trees planted by the poet's father.

Naturally enough, few names of designers have been handed down. It is, therefore, a pleasure to record some. William Spratz, a Hessian soldier, was the architect of the Deming house, at Litchfield, Conn., built in 1790. It has a low manfard roof, with a balustrade just over the cornice. The middle portion slightly projecting and finished with a pediment, has, in the second story, a fine Palladian window, very similar to one found in a brick house at Annapolis, Md.

(See Fig. 75.) The details are very correct and elegant, as though designed with "Vignola" in the hand. The general effect is pleasing, except that the cornice lacks a frieze, which gives it the appearance of having sunk into the wall.

The mere fact that Spratz was a foldier throws some light upon the status of the architectural profession. The Provinces possessed, we might say, no educated architects. Most houses were the result of collaboration of owner and village carpenter. The one furnished the general plan and ideas, the other worked out the details. Thus Dr. Ayrault, in 1739, specified in his contract, still existing, that the builders were to provide a hood over the entrance, and to support the same on carved brackets (Fig. 13). Such notices, and some accidentally preserved books on the Orders, by Swan, Pain, Langley and others, indicate that the Colonial mechanic was more than a mere skilful tool. He expended thought in devising practical methods for executing in wood Classic features and details originally designed for stone construction. Many characteristics, such as a tendency to increase the proportional height of the columns (Fig. 14), and details like the one illustrated in Figure 15, may be traced to these efforts.

FEATURES.

A few words on each of the more important features will serve to give a clearer idea of what good Colonial residences really were:—

The entrance, which ought to be one of the principal external features, was never neglected by the Colonial builders. A shell hood, carried on brackets, just over the pilaster-flanked door was a common and simple device (Fig. 13). The idea was directly borrowed from England, there adapted from the upper part of a niche.

More frequently the pilasters support a cornice and a pediment. In the best examples the details are carefully wrought, with carved Corinthian or Ionic capitals. The Ionic capitals usually have Composite scrolls, a variety often occurring in Colonial work. Sometimes the modillions, too, were carved, but more often they were left plain, as in Figure 20.

Another device was to leave the doorway itself very simple, and flank it with semi-detached columns or pilasters rising through two stories, as in Longfellow's house (Fig. 10). Often, though not always, pilasters were placed on or near

the house corners also. This high order involved so wide a frieze in the entablature that it was either entirely omitted,

* The "Tea-Party House" was pulled down in 1898 and the Hollis Street Church, the tower removed, was in 1895 remodelled into a theatre. — F. O.



Fig. 11. Elmwood, Cambridge, Mass. Built early in the Eighteenth Century.



Fig. 12. The Bradlee or "Boston Tea-Party" House, 1771, and the Hollis Street Church, 1810, Boston, Mass.

or it occurred only over the columns or pilasters. In some rare instances the frieze is wide enough to permit of an additional low story on a level with it.

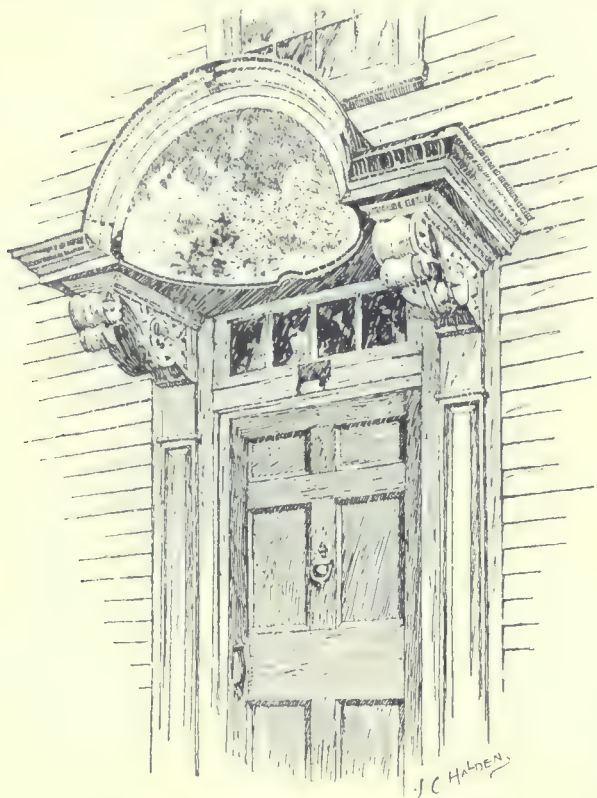


Fig. 13. Hood, Ayraut House, Newport, R. I.

A step toward greater elaboration was to add columns in front of those against the wall, and thus to produce a small portico, usually of slight projection (Fig. 14 A, B). Old buildings in New Haven and in other Connecticut towns show an ingenious adaptation of Michael Angelo's device in the Farnese Palace, at Rome, where the frieze of the entablature over each window is cut into by the opening (Fig. 17). Many small porches by this means gain sufficient height for the doorway without crowding the pediment above the second-story window-fills—a clever solution of a frequently recurring problem. A variation¹ was to omit the free columns and to let the porch extend as a hood over the entrance

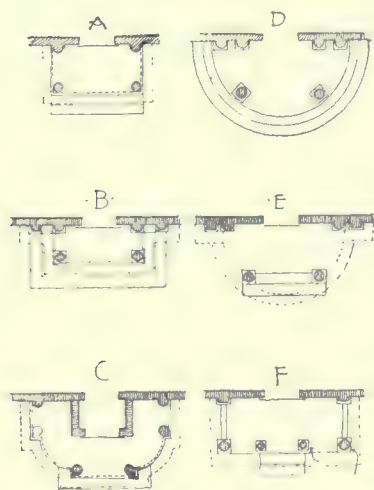


Fig. 14. (A) Pierce House, 1780, Salem, Mass. (B) Hurd House, 1795, Charlestown, Mass. (C) Governor Langdon House, 1781, Portsmouth, N. H. (D) Mount Griddell House, 1780, Charlestown, Mass. (E) Tucker House, 1808, Salem, Mass. (F) Count Rumford's House, Woburn, Mass.

Fig. 14 F). It need hardly be said that these colossal orders are a failure, for, if two-story pilasters against the wall dwarf the

entire structure, free-standing columns, gaining prominence by projection, have the same effect to a greater degree.

Many Colonial verandas are of generous proportions, cool

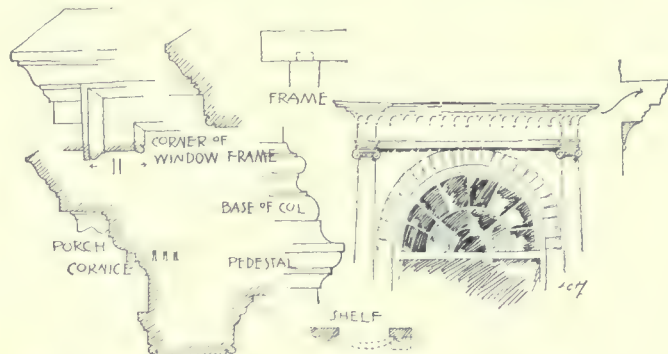


Fig. 15. Window Finish, etc.

Fig. 16. Doorhead, Portsmouth, N. H.

and inviting. Often, as in Longfellow's home, there are two, though not always, as in this case, balancing one another.²

Much attention was bestowed upon the doorways. It was usual to enclose the doors with a framing of glafs—transoms and side-lights—of great variety in treatment though fundamentally the same in idea.³

The main cornice is, in general, well proportioned to the building: smaller in the earlier examples, in which it serves



Fig. 17. Porch, Litchfield, Conn.

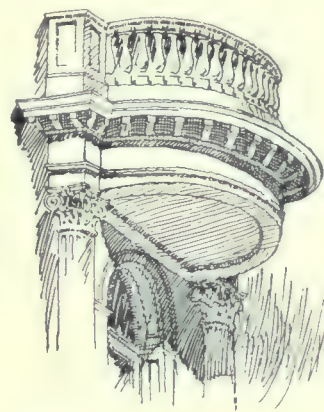


Fig. 18. Porch of the Taylor House, Roxbury, Mass., 1790.

merely as a transition to the roof, than in the later structure, where it is itself the crowning member. In section, it is commonly based upon the Corinthian, though the modillions are seldom carved. Under the brackets, there is, in the best examples, a row of dentils, giving life and variety to the whole. The omission of the frieze and the use of colossal orders have already been mentioned.

Roof-balustrades are of two varieties. One consists of



Fig. 18a. Taylor House, Roxbury, Mass., 1790. Pulled down in 189-.

light turned, or carved, spindles, with larger ones on the corners and at intervals of fifteen or twenty of the smaller

² The side verandas were not parts of the original house, but were added by Mr. Longfellow.—ED.

³ See Plates 39, 40, 41, Part II and Plate 7, Part III.

¹ See Plate 19, Part IV.

ones. Sometimes square pedestals take their places. The other variety consists of some pattern of open lattice-work, in panels between pedestals. Figure 21 illustrates both varieties.

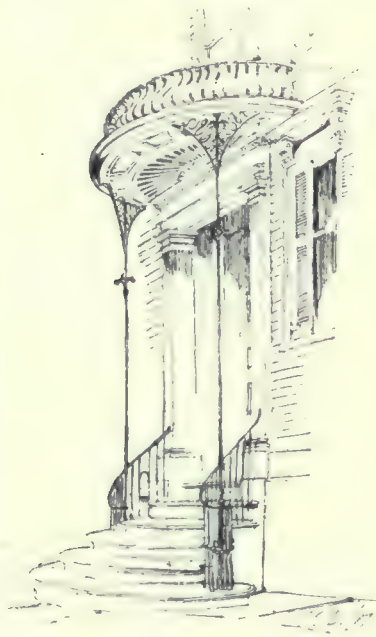


Fig. 19. A Doorway in Providence, R. I.

The corners gain an appearance of strength by the use of pilasters or of quoins. In several instances, the imitation courses of quoins are continued across the whole façade, so as to simulate stone rustication. Old "King" Hooper was not above pretending to live in a stone house. This spirit of pretension was the logical result of the one which considered it unbecoming to live in a log house, and so concealed the logs with clapboards or with shingles. But clapboards and shingles had better excuse, for they were useful in keeping out the cold.

A review of the exterior features would be incomplete without a reference to the so-called Palladian windows. A treatment of large openings, similar to that of Figure 75, from Maryland, occurred quite frequently in the New England and Middle colonies. Ultimately, the idea is derived from Palladio's ingenious device of two columns and two pilasters with an arch between the columns of a larger order. An interesting variety existed in the old Boston Library (Fig. 22).

Other windows are simply treated—often enclosed with some mouldings and a light cap over. An ingenious variation, from Massachusetts, is illustrated in Figure 15.

The treatment of dormers, too, is simple. Usually they are narrow and high, crowned with plain steep pediments,



Fig. 20. Porch of the Hurd House, Charlestown, Mass., 1798.

sometimes alternating with round or broken ones. Flat-roofed dormers were rare. The bold projections of the dormers from the roof constitute them one of the most

striking features. It is strange that there was so little of effort for variety by giving the dormer greater breadth, and adding mullions, or even by developing it into a prominent

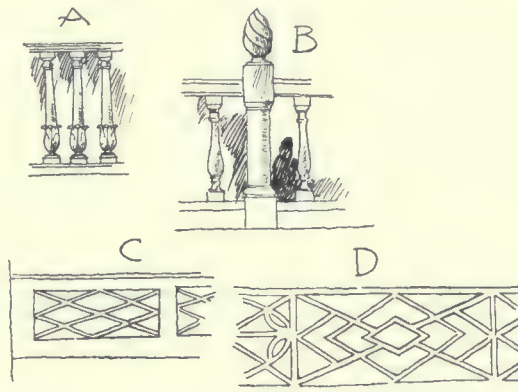


Fig. 21. (A) From Governor Langdon's House, 1784, Portsmouth, N. H. (B) From King Hooper's House, 1751, Danvers, Mass. (C) From Hall House, 1785, Medford, Mass. (D) From Count Rumford's House, Woburn, Mass.

gable. The gable (Fig. 23) from Count Rumford's house is quite unique.

Color is the only other exterior feature worthy of remark. Modern imitators would lead us to believe that it was universal to paint the ground a darker, usually a yellow, color, and



Fig. 22. The Old Library, Boston, Mass. Charles Bulfinch, Architect.

pick out the trimmings in white. But few photographs show this—the color usually being a monotonous white. There are even some instances in which the trimmings are darker than the ground. An indefatigable inquirer tells us that originally Venetian red was universal. Yellow and white came later. By carefully scraping off the successive coats of paint red was found to underlie the others.

In brick buildings the trimmings were of white stone or quite often wood painted white, pleasingly contrasting with the general red tone.

INTERIORS.

In the interior, the staircase-hall, with its generous allotment of room, is quite remarkable. The hall can be made the most effective of all the rooms, for it has the first and the last chance to make a good impression upon the visitor. The value of this was not lost sight of, since Colonial houses seem to be the very embodiment of welcome and generosity.



Fig. 23. Rear Dormer: Count Rumford's House, Woburn, Mass.

The stairs are broad and the treads easy, with neat turned, or often hand-carved, scroll, balusters and newels. In some of the best examples carved brackets decorated each tread,

similar to that shown by Figure 85, from the South. The modern idea of having one or two intermediate landings was rarely used.

The ceilings often have a richly moulded cornice with

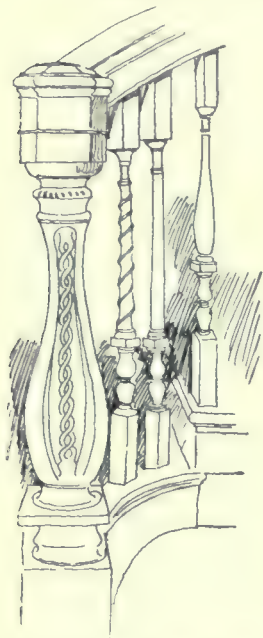


Fig. 24. From the Governor Langdon House, Portsmouth, N. H.

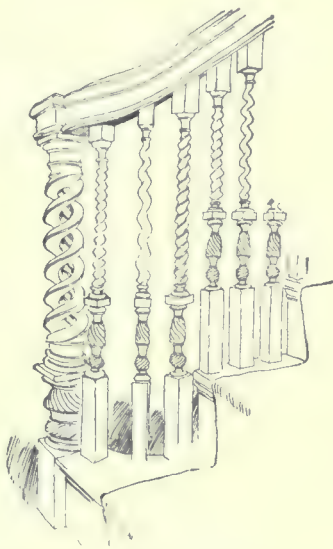


Fig. 25. From the Hodge's House, Salem, Mass.

Corinthian modillions. The flat surface is sometimes decorated with some pattern ornament in plaster (Fig. 29), though it was more often left plain. A similar treatment is sometimes applied to the soffit of the stairs.

The walls were wainscotted, after the English manner, usually three feet high or so, though often all the way up to the ceiling, in large panels of wood. In some of the best houses Dutch scenic wall-paper was preferred.

The fireplaces, with their mantelpieces often carried up to the ceiling, are the main features of the other rooms. These mantels are remarkable for delicacy in ornament and in detail. The orders often used to support the shelf are, with the greatest propriety, attenuated, sometimes to even twice the usual number of diameters, or even more. Much hand-carving occurs, such as delicate fluting, balls, beads, eggs-and-darts, figures and geometric patterns, and a very charming, low-relief ornament, based upon the decorative work of the brothers Adam, in England (Figs. 26, 29). French rococo ornament is to be found in some very rare instances only.

It is worthy of notice, that though the Italian rococo

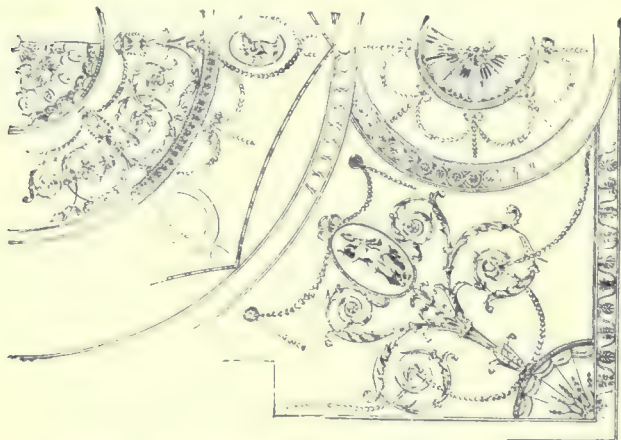


Fig. 26. Portion of an "Adams" Ceiling. Period from 1760.

spread to most countries and stamped its characteristics upon every branch of art, the New England Colonies escaped almost unharmed. Rococo as a period of art was in them unknown. Some instances of rococo are found in the ceil-

ings, the twisted balusters, and in some broken pediments. The Colonial style, though adapted from Classic motives, never became very formal, and so never felt the need of a reaction. This style did not succumb through the throwing

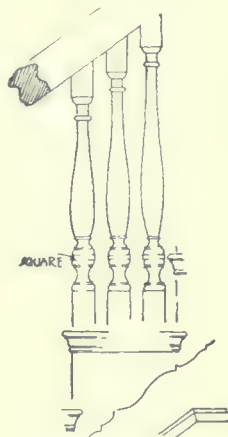


Fig. 27. From Litchfield, Conn.

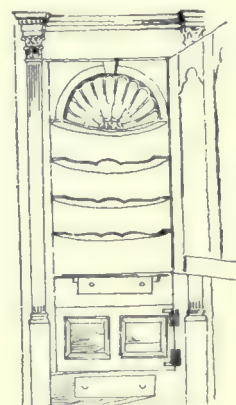


Fig. 28. From the Jaffrey House, Portsmouth, N. H.

off of all restraint, but through the Greek revival and through the almost simultaneous second flood of immigration in the beginning of this century.

The treatment of the door and window finish exhibits almost every variety which the Renaissance has bequeathed to us. Flanking pilasters with plain, broken or carved pediments occur frequently. If any one thing can be said to be characteristic, it is the decoration of the panels, either carved or of putty, with motives just spoken of as borrowed from the brothers Adam (Figs. 30, 31). Ultimately, they are based upon Roman festoons.

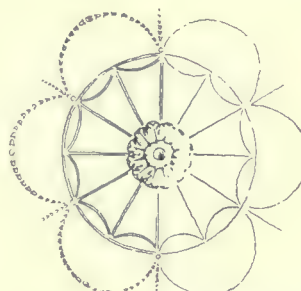


Fig. 29. Plaster Ceiling, Salem, Mass.

The modelling is so exquisite, and they are, moreover, capable of so much variety in disposition as to justify the eagerness with which the Colonists used them. Happy, indeed, is the evolution of the heavy Roman festoon to a string of forget-me-nots, each smaller than the preceding, each festoon bound to the next with a delicate ribbon. The door finish designs (Figs. 30, 31) are well worthy of emulation.

Of necessity, all the peculiarities have not been pointed out, nor, indeed, have all types been referred to. The reader's mind has perhaps reverted to tales of romance which have endued Colonial life with absorbing interest. "*The House of Seven Gables*" (Fig. 32) may, in advance, have suggested a complete picture; a picture full of turrets and gables and all manner of broken sky-lines, but nothing of simple, dignified, Classical fronts. But Hawthorne, according to his son's biography, had little sense of locality or taste for absolutely correct description. Though he did not invent his



Fig. 30. Doorway, Salem, Mass.



Fig. 31. Parlor Door, Nicholson-Pierce House, Salem, Mass., 1780.

architecture, he did that which is hardly less deceptive: he picked out exceptional cases and altered these to suit his fancy, which found but little of value in Classic symmetry.

Picturesqueness, though not a characteristic, is not entirely

lacking. It occurs mostly in cottages, some of which, with their prim gables, seem magically transported from England. Another source of picturesqueness is that of gradual addition to a small nucleus, as in Figure 4. Peter Avery had bought a condemned church and this he tried to incorporate with the older part of his home. The result is certainly quaint.

We have in the preceding considered a series of homes of the people, structures¹ far less pretentious than, and, therefore, not comparable with, the palaces of Italy, the châteaux of France, or the manors of England. Although every detail of our Colonial work might be traced to some European prototype, the general resemblance is slight. Time, distance and materials contributed on this side of the water to produce a style of domestic architecture of marked individuality, dignified without being formal, pure, simple, homelike and peerless. Peerless—yes; for, whether it be that this is the only domestic architecture worthy of much consideration, or that only Americans have thought it worth while to study the

few old-time mementos we still have. Several have been restored. These are, however, rarely of much intrinsic value, possessing, as they do, little of originality, and being generally poor copies of transatlantic works.



Fig. 33. Friends' Meeting-house, Burlington, N. J.

After considerable searching, I have found but scanty material. Fifteen churches and eight secular buildings constitute my entire list for New England. It is possible that there was but little use for town houses and city-halls: the "meeting-houses," serving also

other than devotional purposes, helped to supply their places. The earliest of these "meeting-houses" were plain and bare to the point of rudeness. Puritan sentiment did not countenance display or even limited decoration, and discarded the very word "church," because associated with too much outward show.

The usual type, according to Dr. Eggleston, was square in plan. On the exterior were two stories of windows. The steep roof, sloping from the four sides, was surmounted by a belfry with a slender spire, the bell-rope dangling in the middle of the assembly-room. Such was the famous "Old Ship" at Hingham, Mass.¹ This type was much more suited for a school-house than for a place of worship, though not *per se* devoid of artistic possibilities.

Some were of still ruder forms, often mere barns. Occasionally a small hexagonal plan was adopted (Fig. 33). One would be glad to find in poverty and in the date of their erection an excuse for such inappropriate forms and crude ideas—but many contemporary residences still exist to testify to much taste combined with great simplicity. Moreover, small and artistic churches are found farther south. Poverty is no excuse for poor design.

An old church at Narragansett, R. I., is slightly better. In it the lower, and taller, story of windows has round heads, and the doorway, too, is something more than a mere opening with a hinged flap.

It was impossible for the ultra Puritan asceticism to con-



Fig. 32. House of Seven Gables. Roger Williams House, 1635.

houses of their forefathers, it is a fact that no other style is nearly so fully recorded, or illustrated in so abundant a literature.

PUBLIC ARCHITECTURE: CHURCHES.

But there was other building than that of dwellings. Some public structures still remain, and many have been demolished to be replaced by later buildings. It is a pleasure to note that the general sentiment is now strong for preserving the

"A CHRONOLOGICAL TABLE OF THE BUILDINGS IN NEW ENGLAND."—"CENTURY"
RESIDENTS.

Building.	Date.	Location.	Authority.	Roof.
Cradock House.....	1634	Medford, Mass.	Drake	Gambrel.
Standish ".....	1634	Duxbury, ".....	Century....	"
Bull ".....	1634	Newport, R. I.	Am. Arch..	"
Minot Homestead....	1636	Dorchester, Mass....	Drake	Gable....
The Red Horse Inn....	1636	S.bury, ".....	".....	Gambrel.
Old Indian House....	1636	Deerfield, ".....	".....	Gable....
Grant ".....	about 1720	Newport, R. I.	Am. Arch..	Gambrel.
Warner ".....	1723	Portsmouth, N. H.	Photo....	"
Pepperell ".....	1725	Kittery, Me.	Drake	"
Thompson ".....	1730	Woburn, Mass.	Am. Arch..	"
Walker ".....	1731	Concord, ".....	".....	"
Hancock ".....	1737	Boston, ".....	Drake	"
Hobgoblin Hall.....	1740	Medford, ".....	".....	"
Dalton House.....	1740	Dorchester, ".....	".....	Mansard.
Everett ".....	1740	Newburyport, ".....	Photo....	Gambrel.
Putnam ".....	1744	Danvers, ".....	Drake	"
Adams ".....	1750	Quincy, ".....	".....	"
Wells Place.....	1752	Weatherford, Conn....	Am. Arch..	"
Hooper House.....	1754	Danvers, Mass.	Drake	"
Vassall ".....	1754	Cambridge, ".....	Photo....	Mansard.
Derby ".....	1756	Salem, ".....	".....	Gambrel.
Bannister ".....	between	Newport, R. I.	Am. Arch..	"
Vernon ".....	1759	".....	".....	Mansard.
Gibbs ".....	and	".....	".....	"
Hazard ".....	1770	".....	".....	Flat....
Quincy ".....	1770	Quincy, Mass.	Drake	"
Pierce ".....	1771	Salem, ".....	Photo....	"
Elmwood ".....	about 1770	Cambridge, ".....	".....	"
Babson House.....	1781	Newburyport, ".....	".....	"
Langdon ".....	1784	Portsmouth, N. H.	".....	Mansard.
Hall ".....	1785	Medford, Mass.	".....	Gambrel.
Hall ".....	1786	".....	".....	Mansard.
Taylor ".....	1790	Weymouth, ".....	".....	Flat....
Arnold ".....	1790	Boston, ".....	".....	Mansard.
Hurd ".....	1795	Charlestown, ".....	".....	Flat....
Appleton ".....	about 1800	Boston, ".....	".....	"
Carrington ".....	1800	Providence, R. I.	".....	"
Baldwin ".....	1800	Salem, Mass.	".....	"
Hodge ".....	1800	".....	".....	"
Otis ".....	1800	Boston, ".....	".....	"



Fig. 34. Park St. Steeple, Boston, Mass.

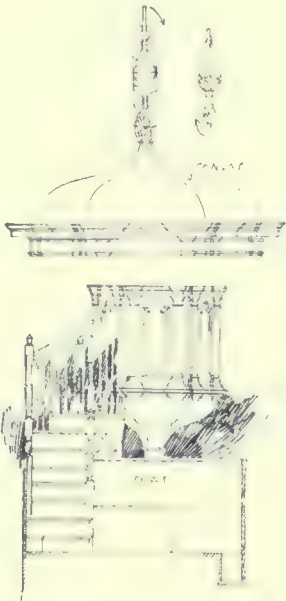


Fig. 35. Pulpit of King's Chapel, Boston, Mass.

tinue indefinitely. A reaction must set in, and man's inborn love for beauty must find some expression. The evil seed, however, had been sown, and there are those who attribute

the decadence of the church in New England, partially at least, to this long refusal to satisfy æsthetic requirements.

Christ Church at Shrewsbury, N. J., an improvement upon the Narraganset church, is doubly interesting. It is a church



Fig. 36. First Unitarian Church, Eliot Sq., Roxbury, Boston, Mass. Built in 1784.

unmistakably, and of a type which has later been copied in hundreds of our Western towns—an oblong plan with four to six round-headed windows on each side, a pediment with a bull's-eye window at each end, and a belfry bursting through the roof in front. The two front doorways, where one would be sufficient, have an interest, recalling, as they do, the social custom of feasting the men and women on different sides of the church, with a barrier throughout the length to separate the young folks. This church is frame and shingled; many like it are clapboarded. The details are Classic, rather freely treated. This kind of a church is at most suited for the country or for a village. In a growing town it is soon brushed aside and replaced by another.

These superfluous churches form a class by themselves. More citified and substantial, they are usually of brick or of stone. Their design is so directly

based upon the Wren churches of London as to deceive any except close scrutiny. The towers are, perhaps, more tapering and graceful, and the churches throughout seem to be better built. These towers—in composition Gothic, in details Renaissance—are the prominent features. The scheme is simple: a square base, several contracting, usually octagonal, stories, and a steep crowning spire. These tower-stories are treated with the orders, cornices, pediments, balustrades and large scrolls, used with much variety, though often rather awkwardly, for few elements could be less tractable in spire composition. Such towers are found all the way from New England to the Carolinas. The Park Street Church, Boston, steeple, Peter Banner, architect, is one of the finest of this class (Fig. 34).

The Old South Church,¹ too, at Boston, is a well-known structure. In this the square part of the tower rises high above the main roof-ridge. The transition to the one-story octagon is concealed by a balustrade. The slender, soaring spire is fine indeed, with its four lofty dormers at the base.

The interiors, too, follow English models. Thus St. James's Church, Piccadilly, has in Christ Church, Boston, an echo of that peculiar ceiling treatment in which the barrel-vault of the main aisle is intersected by small transverse vaults over the bays of the side aisles. The heaviness of this arrangement is skilfully avoided in St. Martin-in-the-Fields, by making the cross-vaults intersect longitudinal vaults over all three aisles. This is echoed in King's Chapel,² Boston, the cradle of Unitarianism in the United States. The Chapel is even an im-

provement, for here the coupled columns justify the block of entablature over them in a manner single columns cannot do. This interior, in almost pure white, is said to be one of the finest remaining from those days.

Church furniture, especially the pulpits and founding-boards, show much thought and care. The fine pulpit of King's Chapel (Fig. 35 and Pl. 18, Part I), in use since 1686, is ascended over narrow steps inclosed by a balustrade of hand-carved, spiral spindles. The delicate mouldings of the pulpit and of the founding-board are broken above and below the pilasters, which are set back a little from the corner, thus giving much light and shade. Trinity Church of Newport, R. I., can also boast of a well-designed and similar pulpit. A crown, the last of royal insignia in the States, is still poised on Trinity's lofty spire.

SECULAR BUILDINGS.

The few remaining secular buildings show simplicity of taste and propriety in design. Three out of the eight buildings above referred to belong to Newport, and their recording is due to the patriotism of George C. Mason, an architect of that city.³

These buildings illustrate two State-houses and a library⁴ at Boston, a library and a town-house at Newport, a town-house at Weatherfield, Conn., a market at Newport, and a custom-house at Salem. If to these we add a synagogue at Newport, my entire list is exhausted. All of these buildings date from 1740 to 1800.

It is difficult to classify so few buildings, and it would be hazardous to generalize, for to do that would be to assume

that these examples are typical, whereas they may be, as is the Old State-house (Fig. 39),⁵ at Boston, quite unique.

We have already seen that the best churches were based upon English models. That many of the civic buildings, also, had English elements may be inferred from the fact that Peter Harrison, the architect of the market at Newport (Fig. 38), and of other buildings there and elsewhere, had been an assistant to the famous Sir John Vanbrugh.

The name of another early Newport architect is also recorded: Richard Munday started in active life as a partner in the building business with Benjamin Wyatt. But Munday was made of ambitious stuff and ere long offered his services as an independent designer.

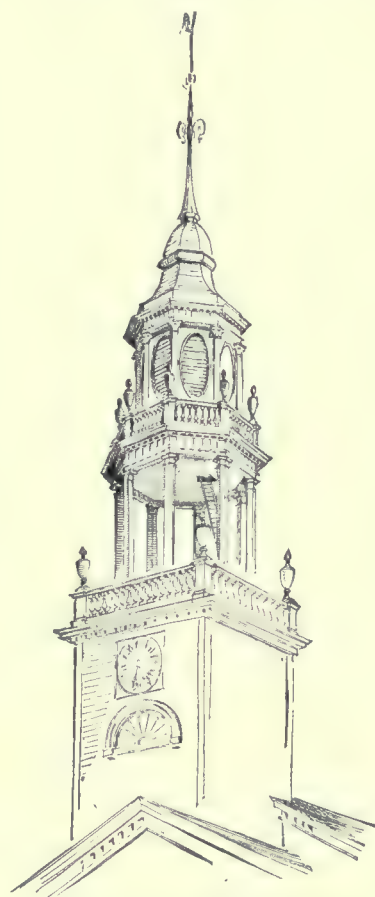


Fig. 37. Spire of Congregational Church, Manchester-by-the-Sea, Mass.

He must have been successful, for in 1738 the Town of Newport saw fit to entrust him with the design and erection of its new town-house (Fig. 40). This building is symmetrical,

³ The omission from this short list of Fanueil Hall [Plates 31-33, Part II] by Peter Smibert and, later, Charles Bulfinch must be quite accidental.—ED.

⁴ The building here mentioned was destroyed many years before this paper was written.—ED.

⁵ Plate 46, Part II.

¹ See illustrations in a later article on the roof of the building.

² Plates 15 to 19, Part I.

well-proportioned and quiet, but it lacks the architectural character of Harrison's somewhat later works. For suggestion, Munday depended upon the type then in vogue for larger residences, previously described. He increased the dimensions, added another window on each side of the door, placed an octagonal cupola on the roof, and gave dignity to the whole by raising it upon a rustic basement five feet high. The dimensions are forty feet by eighty. Honestly

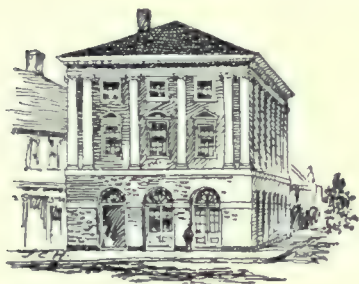


Fig. 38. Market or City-Hall, Newport, R. I., 1760. Peter Harrison, Architect.

constructed of brick and stone, it bravely promises to weather the seasons for many generations yet to come.

The old Library at Boston (Fig. 22) and the Market at Newport (Fig. 38) are both in the Palladian style, somewhat after the manner of the brothers Adam, England.

Boston is fortunate in still retaining two fine State-houses. The older, more picturesque and interesting (Fig. 39), covering a small plot of ground with streets close upon all sides, shows, strangely enough, decided Dutch influences in its singly-stepped end-gables with *affronté* lion and unicorn, and in its S-shaped exterior wall-anchors. The new State-house, on the other hand, is a model of Classicity. Its prominent features are several flights of broad steps up the hill, a projecting arcade of the first story, with an open colonnade of single and coupled columns above, and a high, domineering gilded dome. The building is only two stories high, on a low basement. It was built in 1795 and was one of the most important undertakings of its time. Charles Bulfinch, its architect, was born in Boston, 1763. He spent some time in Europe after graduating. The successful feature of this



Fig. 39. The Old State-House, Boston, Mass.

design is the colonnade surmounting the arcade, with the unusual disposition of two pairs of columns at each end and four single in between. The dome, too, is fine. But it is hard

not to believe it to be elastic or springy, partaking something of the nature of a balloon.

The Custom-house at Salem (Fig. 41) is very pleasing and appropriate. This building gains additional interest from association with Hawthorne. Here it was that he first conceived the romance of the "*Scarlet Letter*."

The meagreness of this part of the review is all the more deplorable, for public buildings should be, and in most countries are, the outcome of a community's best efforts. But this very poverty of structure illustrates better than anything else could that our Colonial architecture was mainly a domestic architecture.

THE MIDDLE PROVINCES: DOMESTIC ARCHITECTURE.

When Nieuw Amsterdam became New York, only about sixty years after its founding, the Dutch had already impressed many of their characteristics upon its architecture. Of these, some were soon outgrown, others persisted for a long time. It is quite natural that English elements at last prevailed. But there is, after all, only a slight resemblance between the architecture of New England and that of the Middle States. In some localities English influence hardly has been felt at all.

In New York City but little of the old work remains. One might expect that this city, with its 24,000 inhabitants in 1776, would have left us important structures. But fires and progress have made great havoc, or, as Richard Grant White cleverly phrases it: "Old New York has been swept out of existence by the great tidal wave of its own material prosperity." But what remains is always interesting and valuable, often priceless.

The entire field is the one least investigated by writers upon architecture. An attempt to classify the few examples of which data are obtainable might prove futile. It is, however, certainly interesting to note peculiarities and points of similarity or dissimilarity between the Colonial work of this and of other sections.

New York was not only the most tolerant of all the colonies



Fig. 40. Town-House, lately State-House, Newport, R. I., 1743. Richard Munday, Architect.



Fig. 41. The Custom-House, Salem, Mass.

towards religious beliefs, but it was also the most eclectic and cosmopolitan in all matters, including building. Even before the peaceful English occupation eighteen languages were

spoken in the city of New York, then having only 1,500 inhabitants. This little Babel welcomed every style of architecture and every kind of building-material. In New England we found



Fig. 42. Dutch Manor, Long Island, N. Y.

wood to be a characteristic. In the Southern Colonies frame structures were, as we shall see, extremely rare. But in the Middle Colonies, as was eminently proper, wood and stone, brick and stucco were employed. The roofs were covered with every available material — slate, shingles or tile, tin, lead or copper.

It has been pointed out how despised the log-cabin was in New England. It was, if possible, still less thought of in this section. No Dutchman is known ever to have erected one for his dwelling. If he ever was forced to such a dire necessity, he must have succeeded, sooner than did his northern fellow colonist, in replacing it with something more acceptable.

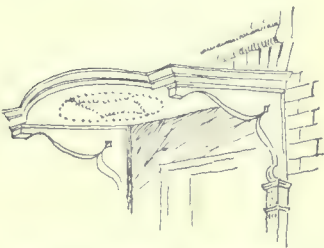


Fig. 43. Door-hood of the Van Rensselaer House, Greenbush, N. Y.

Nor did the typical New England cottage, with its long sweep of roof, find much favor. Some do occur, but the Dutchman preferred to have a long slope to the front as well as to the rear (Figs. 42, 45 and the Verplanck house on p. 25).

Splendid Classical fronts, such as that of Longfellow's home,



Fig. 45. Old Homestead of the Lefferts Family, 563 Flatbush Ave., Brooklyn, N. Y.

are rare indeed. The few that belong to this type generally lack any attempt at strict correctness in detail and monumentality in treatment.

¹ THE LEFFERTS HOMESTEAD, FLATBUSH AVENUE, BROOKLYN, N. Y. — The present owner of this house, Mr. John Lefferts, Jr., writes: "The old house on Flatbush Avenue in this city has been in the occupancy of the Lefferts family for many years. We have no definite data of the age of this house. It has always been owned and occupied by a member of the Lefferts family, and handed down from one generation to another. My father, the late Mr. John Lefferts of Flatbush, always supposed that the house was built about 1750; at any rate, it stood there for several years previous to the Revolutionary War, for during and before the Battle of Long Island it was occupied by a Lefferts. About forty years ago, my father built an addition in the rear of this house, of a type of architecture entirely foreign to the old structure. He has often told me

Much, too, is lost by the absence of roof-balustrades. For, though these are certainly without any practical value on a

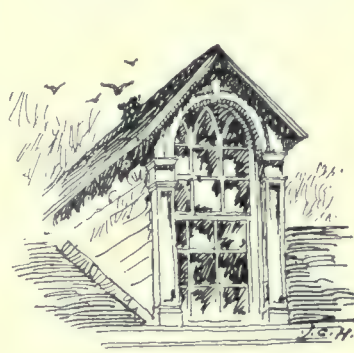


Fig. 46. Typical New York Dormer.

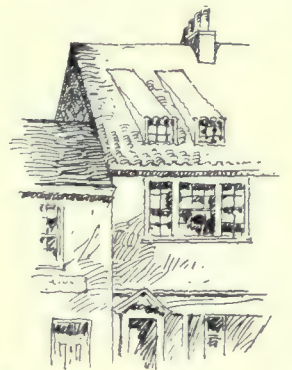


Fig. 47. Dormers at Newcastle, Eng.

pitched roof, they seem almost indispensable for a good finish, at least for large houses. But there were few lofty houses. The phlegmatic Hollander looked upon long flights of stairs as a nuisance. His ceiling was high enough if it was eight or nine feet above the floor. There seemed to him to be no use for a second story, when an attic might do. His house tended rather to horizontal dimensions.



Fig. 44. The Elsie Gerretsen House, Flatbush Avenue, near Fenimore Street, Brooklyn, N. Y. Built about 1781.

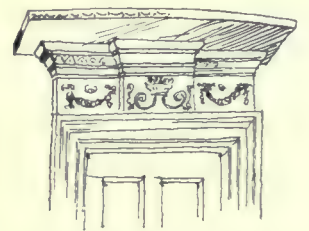


Fig. 48. From the House of New York's Third Mayor.

Very few absolutely new features are encountered. The stepped gable, which occurred only sporadically in New England, was here found at every turn, from the Hudson to the Susquehanna. Very old prints show rows of these gables facing the streets. By degrees they disappear, and even as early as the Revolution they were not very common.

The gambrel roof, which was not used very often, was much modified. Sometimes it included two stories of windows, as in Figure 42. The upper slope was re-

duced in size, so as to become, in many cases, quite insignificant. The long, lower slope was, as in very early New England examples, gracefully curved, so as to soften its angularity



Fig. 49. Old Doorway, 116th Street, New York City.

he regretted this, for it spoils, to some extent, the beauty of the old house when looking at it from its side. It was done, however, when there was not much attention paid to architectural effect in this part of the country. I am not an architect and cannot describe in detail some of the beautiful things about the old house, but would call special attention to the front doorway,* which is unique as a Colonial type and especially attractive in its moulding and carving. The house originally had a Dutch divided door, with the customary brass knocker, but that was unfortunately removed for the present one. This is the only deviation in the house proper from its truly Dutch type."

* See Plate 4, Part IV.

and Hardnefs (Figs. 42 and 45). Many of the ordinary gabled roofs, also, had a neat curve at the bottom of the slope, just at



Fig. 50. The Van Rensselaer Manor House, Greenbush, N. Y.

the overhang of the eaves. This overhang, too, is worthy of special notice. Farther north it occurred at every story-level, and gradually disappeared in later houses. But the Dutch retained it, though using it only at the eaves. Sometimes it was made so great as to become a stoop or porch, requiring supporting columns.¹ Hackensack, especially, has many such overhanging eaves.

The details, as before stated, are not very Classic, although generally derived from some Classic source. Many vagaries and oddities occur. It would be difficult to find a precedent for the hood over the rear door of the "ancient" Van Rensselaer manor, at Greenbush, N. Y. (Fig. 43), or for the interior door-trim of a New York house (Fig. 48). Both are charming in their originality and independence.

Typical New York dormers (Fig. 46) are based, as the Connecticut porches previously described, upon Michael Angelo's window treatment. They continued to be built for a long time, and may still be found on many old houses of that city and its neighborhood. Another distinct type of dormer



Fig. 52. Van Rensselaer Manor, 1790, Albany, N. Y.

is given in Figure 68. The accompanying sketch (Fig. 47) shows an English precedent from Newcastle.

¹ See also the account of the Verplanck House at Fishkill on Hudson, later on.

Still another peculiarity was what might be termed "window tracery." In the large cities of Boston, New York and Philadelphia there was evolved a style of light cast-iron bar-tracery,² of various combinations of circles, segments and



Fig. 53. Van Rensselaer Mansion, Albany, N. Y. Wings by R. Upjohn, 1840.

straight lines, with a bit of foliage at some of the interfections (Fig. 49). This was much used for the side lights and for the transoms of doorways, and is still the most striking feature of



Fig. 51. The Morris House, 161st Street and 10th Avenue, New York City. Built in 1762.

old city houses. It is often very delicate, pleasing, and richly varied in design. Sometimes this tracery served to hold the glass, but quite often it was independent of it. Its use continued far down into the Greek revival.

That, in spite of all Dutch influence, English, or rather New England, influences are quite observable, could not be better illustrated than by three Van Rensselaer manor-houses.

Especially noticeable is the tendency to roof elimination. The oldest of these, the one called the "ancient," at Green-

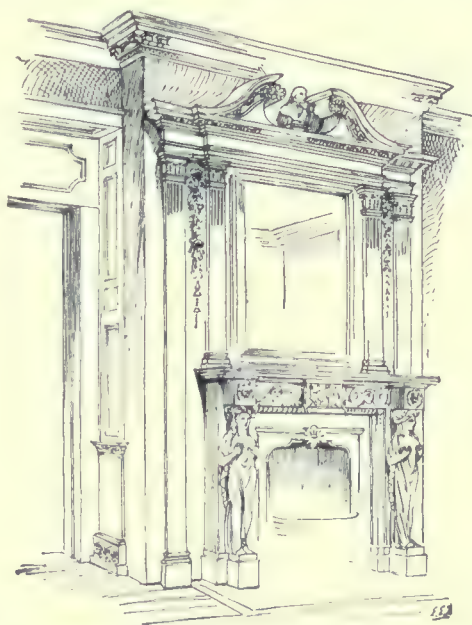


Fig. 54. Marble Mantel: Van Rensselaer Mansion, Albany, N. Y., date 1795.

bush, N. Y. (Fig. 50), is very quaint and picturesque — Dutch throughout. The hood in Figure 43 belongs to this house. Classic influence is very slight.

² Plates 39-41, Part II and Plate 7, Part III.

But the fine old manor at Albany (Fig. 50), built in 1765, shows Classicism in the ascendency. The roof is a peculiar compromise between the gambrel and the mansard, for what

under the porch, is carried on cantilevers and extends only half as far as does the main porch.

The home of Alexander Hamilton, on the Hamilton Grange, with the thirteen historic elms near by, is also inter-

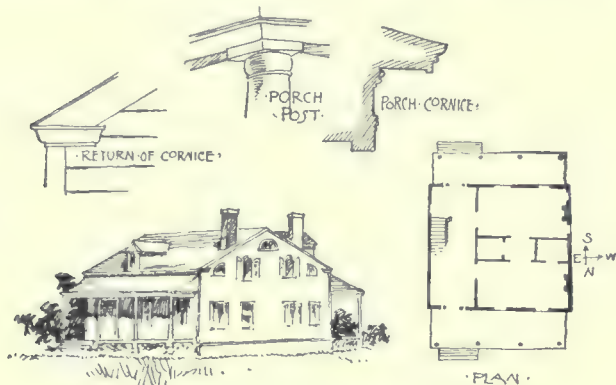


Fig. 55. Old Dutch Cottage, 116th Street, New York City.

should be the upper slope of the gambrel has become a flat deck, but without producing a mansard, for the end-walls are carried up to the full height of the roof. The structure is now being torn down and rebuilt for a college fraternity at Williamstown, Mass. The old Dutch scenic wall-paper, which ornamented the hall, has been carefully removed for future use.

In the third manor (Fig. 52), also at Albany, Classic conquest is complete, with strongly marked horizontal lines, a flat roof with a balustrade, an engaged Doric portico, and a Palladian window. This building and the preceding are placed up on high basements, a thing which was rarely done in New England.

Several old mansions are still standing in New York and in its immediate vicinity. Many of these depend for historic interest upon association with Washington. Among them is



Fig. 57. Colonial House, Germantown, Pa.

effing. Its Doric cornice has small inoffensive triglyphs. A balustrade furrounds the flat roof. Two porches only remain of the three which once almost enclosed it upon three sides. No engaged two-story columns or pilasters occur, in fact such features are rare throughout the Middle States, and entirely lacking in the Southern.

Figure 55 represents a little Dutch cottage on 116th Street near 7th Avenue, New York. It is now almost overgrown with additions and out-buildings—the result of making a “road-house” of it. At present it is used once more as a dwelling. Another and quite similar cottage is illustrated in Figure 42.

Yonkers's City-hall² might well be called “ancient,” as antiquity goes in America. It was built in 1682 by Frederick Philipse for his manor. In 1745 it was considerably enlarged. In 1779, its Tory owner having fled, it was confis-



Fig. 56. The Aphorpe House, 90th Street and 10th Avenue, New York, N. Y.

the fine old Jumel mansion¹ at 165th Street and 9th Avenue, built about 1760 (Fig. 55). It has a front porch with very slender two-story columns. The second-story balcony,

¹THE MORRIS MANSION, OR JUMEL HOUSE. — “This building is all the more interesting because it is itself an historical building in the sense that Mount Vernon is historical. It was built about 1758 by Roger Morris, who, formerly a British officer, naturally was a Tory during the Revolution, and because of this, as naturally, had his property, this house amongst it, confiscated. Washington quartered here during the operations about New York. Later the house became the property of the Mme. Jumel who married for her third husband Aaron Burr when in his seventy eighth year, and from whom she later attempted to get a divorce.

cated and sold, only to be rebought in 1868, since which time it has been in use for civic purposes. The structure is rather peculiar, and not very remarkable for beauty. It is long and narrow, two stories high, with a hipped roof relieved by dormers, and crowned by a balustrade running all around the flat deck on top. Upon the long front are two entrances, making it look much as though two houses had grown together.

The Aphorpe House (Fig. 56), which until quite recently

² Plates 24-29, Part II.

existed on the corner of 9th Avenue and 90th Street, was somewhat peculiar in plan. The plan and elevation were quite similar to that of the home of Washington's mother. Each had a deep two-story recess in the middle. On the front were four two-story pilasters.

The early settlers of Pennsylvania were remarkable in many ways. William Penn prepared upon his immense land-grant a refuge for all religious sects. Among these were Quakers, Moravians, Mennonites, Dunkards and Solitary Brethren. In view of such an assemblage of world-eschewing zealots, it is not surprising

that Philadelphia is, to-day, the embodiment of Philistinism.

Many large and often imposing buildings remain, especially in Philadelphia and in Germantown. One of the best of these, a stucco brick structure, somewhat remodelled in later times, is given in Figure 57. Stucco seems to have been largely employed—perhaps owing to German influence—often with brick quoins and other brick trimmings. Stone was, however, the chief building-material.

The details generally are hard and crude, and often inappropriate. The home of the Colonial botanist, John Bartram, at Philadelphia, built in 1731, has two-story semi-detached columns with huge Ionic scrolls.¹ The German rococo mouldings of the window-frames, too, are out of all scale with the humble dwelling.

In Pennsylvania there were rarely any verandas, porches, or gardens (Fig. 58). The fierce fight with the primeval forests had engendered a hatred of shade-trees: the settlers preferred to let the sun bake their unprotected walls.

The founders of New Sweden in Delaware were too few in numbers to exert any great influence. They, however, introduced an entirely new feature in the construction of frame-houses. These they enclosed with upright split

palifades, a common mode of building in their native country.

Exceptions are often as interesting as characteristics. If anything can be said to be unique, it surely must be a Protestant

convent. Such an one was established by the so-called Solitary Brethren (and Sisters), in 1725, at Ephrata, near Lancaster, Pa. This establishment at first grew rapidly in numbers and erected several substantial buildings, some of which are still standing (Fig. 60). These are huge, simple structures, two stories high, with the usual large, steep, German gable. The very small doors and windows, irregularly spaced, produce a

gloomy look. The sect, which long ago died out, has been superseded by Seventh-Day Baptists.

INTERIORS.

Hardly anything can be said of the interiors, so few are illustrated. Scenic wall-paper was used somewhat, though only in the best houses. Large wall-panelling of wood was much employed even in ordinary houses. The staircase halls were mostly simple affairs, as in the plan in Figure 55. The hall of the second Van Rensselaer manor was exceptionally large, 23' x 46', and the stairs were in a separate enclosure off

this hall. Some few staircase halls were very elaborate, as in the Wadsworth House at Genesee, N. Y., which very much resembled the best work of New England.

In few features was there more uniformity than in the mantels. Many of these from far distant colonies are strikingly similar. It can be said of the greater number of Colonial mantels that they are very pleasing and appropriate in design, and most carefully

wrought out in detail. Perhaps they departed more from Classic motives and were less delicate in the Middle Colonies than in the other sections. It was quite characteristic of all the mantels to interrupt the frieze below the shelf with an

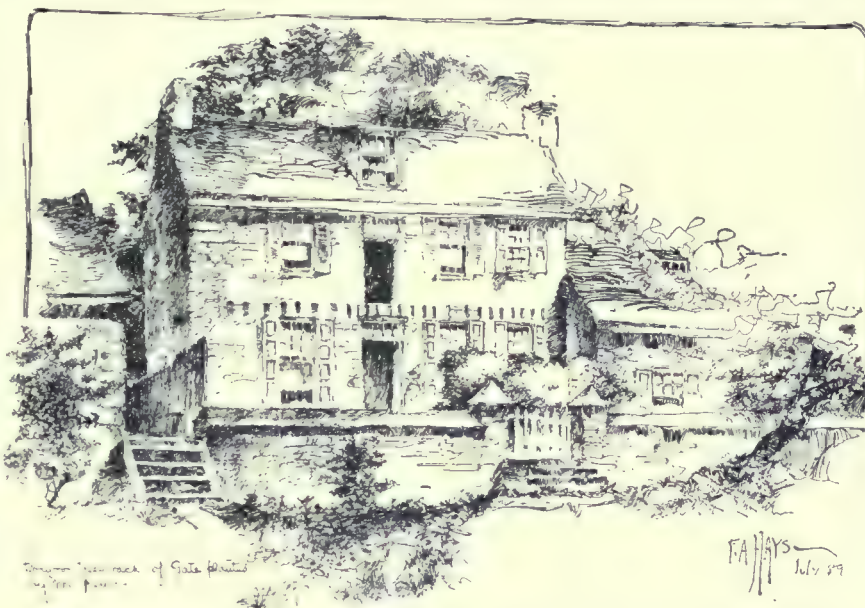


Fig. 58. Livers' House, Allen's Lane and Wissahickon Creek, Phila. Built 1652 and supposed to be the oldest house in State.



Fig. 59. "The Monastery," Carpenter's Lane and Wissahickon Creek, Phila.

¹ Plate 9, Part IV.

ornamental panel. A similar device was sometimes referred to in the entablature over the door (Fig. 61).¹

THE MIDDLE PROVINCES: PUBLIC ARCHITECTURE.

Several notable public buildings, both ecclesiastical and secular, have been preserved. In most of these, English influence is predominant. Traces of Dutch elements, quite marked in the domestic architecture,^{2,3} are here almost entirely wanting. The first structures were Dutch, *e. g.* the old Stadt Huys, or first City-hall, of New York, on the river front, which had stepped gables and other Low Country peculiarities.



Fig. 60. Saal and Saron. Ephrata, Pa.

First in rank among New York churches is Old Trinity. The present building replaced one which was built in 1788 on the spot where its predecessor, a similar structure, was burned in 1776. This had itself replaced one still older, of which no illustrations have been preserved. The church of 1788 was, as might be expected, somewhat Classical. The entrance porch, semicircular in plan, had four pairs of coupled, Corinthian columns, very much elongated. The six windows on

each side were round-arched, but the tower windows, curiously enough, were pointed. There was no effort to make a graceful

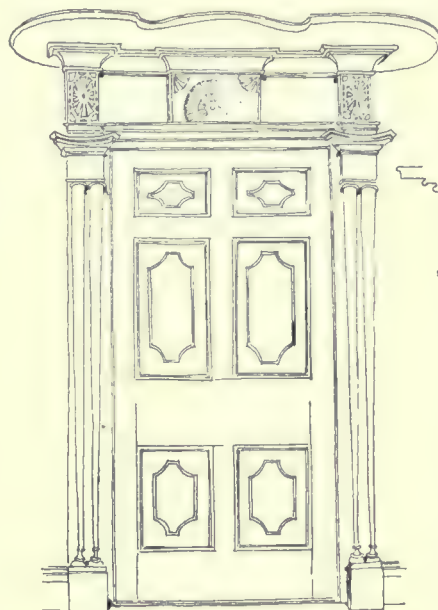


Fig. 61. Doorway at Canandaigua, N. Y.

transition to the octagonal spire—the awkwardness of which was somewhat concealed by a balustrade, with a square pinnacle at each corner. Four similar pinnacles jutted out of the main roof, one at each corner, and eight others continued the lines of the porch columns above the porch cornice. All this gave the church a somewhat Gothic look at a hasty glance.

Two of Trinity's older chapels⁴ still exist—both of the Wren type. The one is St. Paul's Chapel,⁵ built in 1764—

¹ERASMUS HALL, FLATBUSH, N. Y.—This building, occupied since October, 1896, by the Brooklyn High School, was erected in 1786 by the leading men of the town, in the main descendants of the early Dutch settlers—though in the list of subscribers' names we find those of John Jay, Hamilton and Aaron Burr—who realized that now that the war was over the all-important thing was to provide for the education of the rising generation. Although the interior was largely remodelled in 1896 the exterior shows the main building as it was originally built, except that the porch was added in 1823, while the wings were built even



Erasmus Hall, Flatbush Ave., Brooklyn, N. Y. 1786.

later. The building has always been used for educational purposes, and must be, to escape the reversion of building and site to the Reformed Dutch Church of Flatbush, which made the original grant to this institution. The mantel [Plate 7 Part IV.] now in the school principal's office is a good type of the Colonial mantel found in houses owned by descendants of the Dutch colonists.

²THE WYCKOFF HOUSE, LONG ISLAND, N. Y.—At Flatlands Neck, Long Island, stands one of the oldest houses in the State of New York. Erected in 1664, it is practically the same now as when built, and seems good for another century of comfortable habitation. The bricks for the chimneys, fireplaces, and side-lining, and the shingles, of best white cedar, for the roofs and siding, were imported from Holland. The shingle siding on the south side of the house has never been changed. As to the roof, the family say it was never touched until five years ago, when a tin roof was put on. In 1819 some repairs were made on the north side in shortening the overhang of the roof, which extended so far out and so low down that a person could safely jump to the ground from it. The north and east sides of the house were then reshingled, and a few rooms were lathed and plastered for the first time. The rooms are low-studded, the oak beams and flooring being the only ceiling. In the dining-room this ceiling was never painted, and from long wear and smoke from log fires and Dutch pipes it long since assumed the color of walnut.

The great fireplaces are suggestive of brass-handled andirons and fenders, with great log fires roaring and crackling, and the family board groaning with a weight of Dutch comfort and hospitality as warm as was ever pictured by the quaint humor of Diedrich Knickerbocker. Many heirlooms of the family date back over 150 years. There are reminders

of the time when pewter mugs for tea drinking, and great pewter plates, measuring eighteen inches across and weighing several pounds, were among the few table dishes in common use. Great numbers of them were melted up and cast into bullets for the army in the time of the Revolution. There are also relics, ploughed up on the farm, of the time when the redcoats and Hessians of George III overran the land. Four rods south of the house some trees indicate the spot where two English spies were hanged before the American army was driven off Long Island.

According to family tradition and other evidence, Pieter Wyckoff, a Holland emigrant, located at Flatlands Neck about 1630. The land he purchased of the Canarsie Indians has been handed down in the family from generation to generation for over 260 years. The house, over 230 years old, was built the year Dutch was peaceably superseded by English rule in exchange for Surinam. The property of fifty-six acres belongs to the estate of the late John Wyckoff, who died four years ago, and is only a part of that owned by his ancestors. The substantial Dutch barn was built in 1809 by Garret P. Wyckoff, who lived to be ninety-five years old and died over twenty-five years ago.—*New York Times*.

³OLDEST HOUSE IN NEW YORK CITY.—Some one recently discovered that the oldest house in New York is to let, and he laments the fact. It stands at 122 William St., between John and Fulton, and it is supposed to have been built in 1692. The old-fashioned Dutch bricks that were imported from Holland especially for its construction are still part of its walls, and they carry their age well. The mortar in which they stand is as firm as the bricks themselves. Vincent S. Cook, who has interested himself in this old house, says that frequent efforts have been made to purchase it, so that it might be torn down, and a more profitable building erected on this site, but they have been unsuccessful.

Abraham de Peyster was Mayor of New York when this house was built, and it is recorded that he took a personal interest in it. Its completion was celebrated with a big jollification, and it was much admired as a pretentious example of Dutch architecture. This house was occupied by several families of distinction and then it became an inn. It was later a rendezvous for the Sons of Liberty, an organization opposed to the military occupation of New York by the British, and for several years it was the scene of fierce strife. Among the distinguished men who were entertained there at various times were Washington, Lafayette, Putnam, Baron Steuben, and Nathan Hale. The yard of this house, although hemmed in by big buildings, looks as it did 150 years ago. It is now like the court-yard of a country tavern, and the house itself suggests a colonial mansion. The doors are low and broad, and the stairways are winding. The windows are almost square. In recent years this house has been used as a restaurant.—*Boston Daily Advertiser*.

⁴Plates 10 and 16, Part IV.

⁵ST. PAUL'S CHAPEL, NEW YORK, N. Y.—On the third of November, 1763, the vestry of Trinity Church adopted an order providing for the erection of a second chapel for the parish, having already St. George's, and choosing for the site a wheat field at the corner of Broadway and Partition Street, now known as Fulton Street. The order was given in November; during the winter materials were collected, and in the spring of 1764 work was begun, the corner-stone being laid Monday, May 14, 1764. In the autumn of 1766 it was so far completed as to be ready for public use, three years, less four days, having passed since the giving of the order to build. On October 30, 1766, the chapel was thrown open for public service. Dr Barclay and his successor, Rev. Dr. Auchmuty, were the promoters of the building of the chapel. In the turbulent years of 1775 and 1776 New York was practically in the hands of the Revolutionists and service in all the English churches was discontinued. St.

1766. The other is St. John's,¹ half a mile to the northwest, built in 1803-1807. The tower of this latter chapel, once gracing a fashionable neighborhood, now frowns down upon Commodore Vanderbilt's freight depot. Perhaps the very squalor and poverty which have overtaken it have been the means of its preservation. The chancel and choir are very effective, each being distinctly marked by the architecture. These two towers are quite similar, both being graceful and slender compositions. St. Paul's² is, perhaps, the more pleasing of the two, being more tapering. The churches differ remarkably in their entrance porches: the little two-columned entrance to St. Paul's is just as insignificant as the huge portico of St. John's is colossal and overpowering. John McComb, to whom is ascribed the New York City-hall, is also given as the architect of St. John's Chapel.

The "Brick Church" on 5th Avenue and 37th Street (an enlarged copy³ of a down-town church, erected in 1767 and

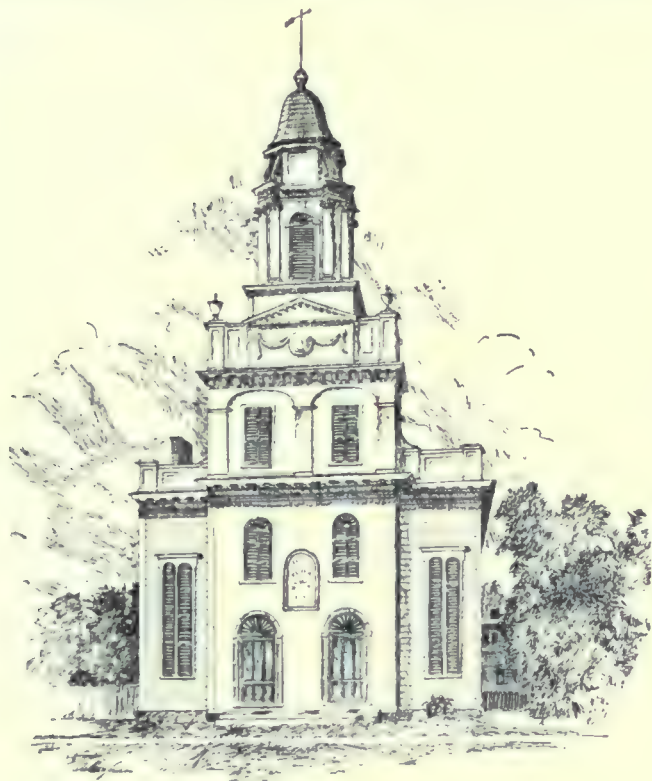


Fig. 62. Methodist Episcopal Church, Waterloo, N. Y.

long since destroyed), belongs also to the Wren type of churches.

In Philadelphia several remarkable old churches are still to be found. The oldest and largest of these is Christ Church,⁴ begun in 1727. It has a large, not ungraceful tower, somewhat of the Wren type, treated, however, without orders. There is no apse—the vista of the interior is closed with a large Palladian window.

This church was designed by Dr. John Kearsley, an

Paul's remained closed for several months until the British took possession of New York, and having escaped destruction in a fire that consumed the greater part of New York, September 22, the church was again open for service and for some years held first place among the city churches, being used as a city church and attended by Washington.

The architect was a Scotchman named McBean, at that time a resident of New Brunswick, N. J. It is supposed that McBean was a pupil or contemporary of Gibbs's of London, there being a strong resemblance between the interior of McBean's church and that of St. Martin-in-the-Fields by Gibbs.

In 1787 an altar-piece designed by Colonel L'Enfant was put in, and on March 24, 1794, the steeple, designed by Lawrence, was begun. From then on, clock, bell, stoves, chandeliers and other details were added, until the building of the churchyard wall, May 10, 1809, completed St. Paul's Chapel. — Ed.

¹ Plate 16, Part IV.

² Plate 3, Part IV.

³ The present building was erected in 1858. — Ed.

⁴ Plates 42-45, Part II and Plate 31, Part IV.

amateur architect, and, indeed, he succeeded well. The great fault, however, of this design, as of all Colonial work, is the lack of depth of reveal. No amount of disposition or ornament can satisfy if the whole has an appearance of being

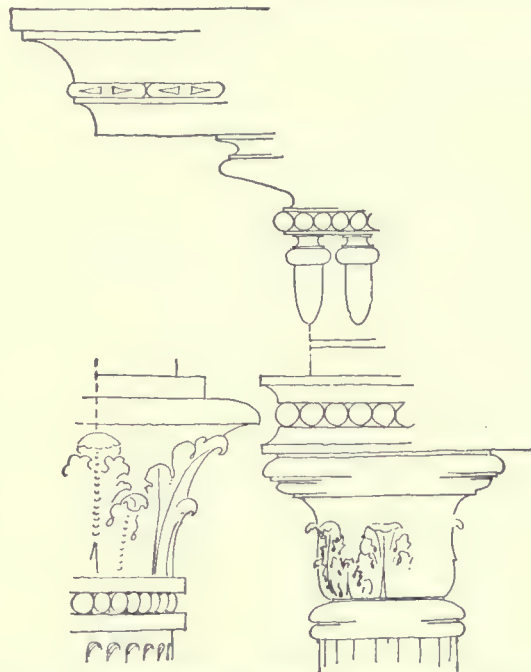


Fig. 63. Details from Hamilton Mansion, Woodlands, near Philadelphia.

stamped out of sheet metal. It seems strange that the principles of clapboard construction should so thoroughly impress its mark on masonry building. The interior is composed of Doric columns bearing a block of entablature, from which spread the arches.

St. Peter's Church,⁵ 1738, also in Philadelphia, has a similar apsidal treatment. Its tower is one of the few not of the Wren type.

Add the Zion Church, and we have three churches of this city with Palladian windows in the gable end.

Hackensack, N. J., has a long, low and pleasingly quaint Dutch church, very different from the above. It is a Gothic structure of brownstone, with brick trimmings around the openings, dating from 1696. The pointed windows are probably due rather to a lingering reminiscence of Gothic



Fig. 64. Old Stone [Swedish] Church, 1735, Wilmington, Del.

than to a conscious revival. There are no buttresses or other Gothic features.

In Wilmington, Del., there is a small old church, much praised by Mr. White (Fig. 64). He finds the generous side porch particularly charming. Its pleasing lines are no doubt somewhat due to the softening effects of time. This church

⁵ This edifice will be illustrated in a future Part. — Ed.

was erected by the Swedes in 1735. The still older so-called "Old Swedes Church"¹ in Philadelphia, built in 1700, is very similar, and there are others.²

Two civic buildings of New York City deserve special mention. They are the little Sub-Treasury Building on Wall Street and its near and important relative, the City-hall.³ The latter is too well known to require many words (Plan,

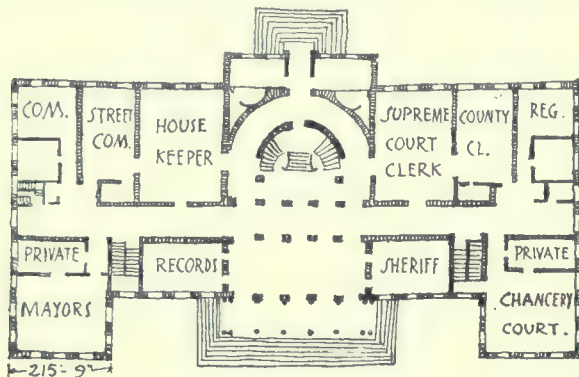


Fig. 65. New York City-Hall, 1803, J. McComb, Architect.

Fig. 65). Its architect is said to have been John McComb (1763-1853) born in New York. He was an ardent admirer of Sir Wm. Chambers's, but was also influenced by the brothers Adam. But some wish to credit this building to a certain Mangin, an itinerant French draughtsman employed by McComb. The work of construction lasted from 1803 to 1812. The entire cost was not fully half a million dollars. It is built of marble on three sides, and is, in execution, an advance over earlier buildings in mechanical perfection as well as in monumental design. But even this structure partakes of the Colonial card-board appearance. This building is undoubtedly the second best, largest and the last important production of the period under consideration. It is a pity that its style was to be swamped by the Greek revival at a time when it seemed still to possess vitality. Its predecessor on Wall Street was a comparatively mean affair with the inevitable cupola straddling the roof-ridge.

The State-house, or the so-called Independence Hall,⁴ at Philadelphia, built in 1735, is, perhaps, from a sentimental point-of-view, the most important building that we possess from Colonial times (Fig. 66). It has lately been restored to its condition in 1776 and presents strong southern affini-

ties, in having a wing on each side, like Figure 69, connected with a lower portion, as well as in its general long low lines. The details of the interior⁵ are quite good and Classical; marred, however, by some bizarre attempts at innovation. Its architect was James (?) Hamilton, also an amateur architect, whose professional training was that of a lawyer.

To the category of public structures must, also, be added King's College Building, New York, Trinity's foster-child. In



Fig. 66. State-house or Independence Hall, 1735, Philadelphia, Pa. Andrew [or James] Hamilton, Architect.

1756, the trustees erected this "lime-house," 30' x 180', on the Trinity land-grant, bounded by Church, Murray and Barclay Streets and by the river, a site described as being "in the sub-

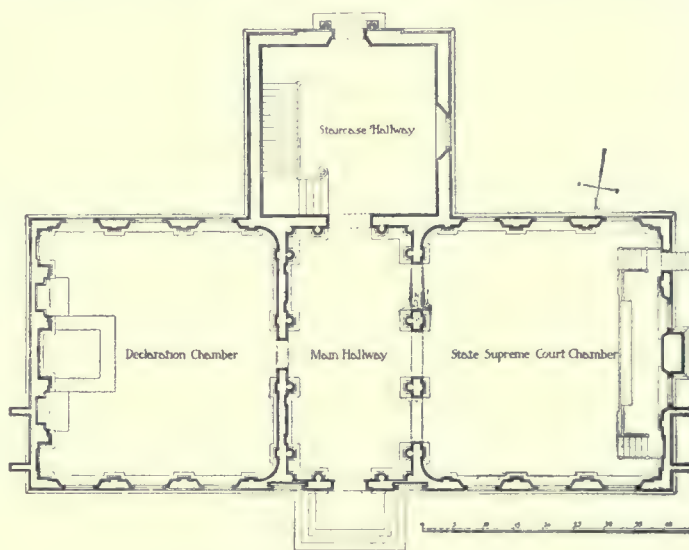


Fig. 67. Independence Hall, Philadelphia, Pa.

urbs." The design was quite severe, even factory-like, three stories high on a low basement. Four flight projections with

¹ This edifice will be illustrated in a future Part. — Eds.

² LONGSWAMP'S OLD CHURCH. — The Longswamp Reformed Church congregation, near Mertztown, Penn., of which the Rev. Nevin W. Helfrich, of Allentown, is pastor, celebrated its sesqui-centennial on New Year's Day, 1899, with a special sermon by the pastor.

As early as 1734 and 1735 settlers came from Oley into what is now Longswamp township and took up land in the section around the church. The valley was known among the Indians as Kittatinny Valley. In 1748 Samuel Kurge and Joseph Biery were selected a committee to provide for the erection of a small log church.

In 1790 it was decided to begin the erection of the new church, and then dissensions arose. The members divided into different factions, each faction desiring the church built where its members thought best. Pastor Hertzell was a diplomat, and suggested that the old German way of voting be used: each man to throw his hat where he desired the church built, and wherever the most hats fell there it was to be built. This was accepted, and on a certain day all the members gathered and the great hat-throwing contest began. Hats fell in every direction. All the hats were counted, and it was found that the western corner had the most hats gathered on it, and there the church was erected in perfect amity. The corner-stone was laid in 1791. The Helfrichs have been pastors of this church for upward of 100 years. — *Philadelphia Times*.

³ Plates 30, and 34-37, Part II.

⁴ INDEPENDENCE HALL. — This hall was begun in 1729 and finished in 1734. There is some doubt as to the architect. Watson's "*Annals of Philadelphia*" (1844) holds that the hall was built by Dr. Kearsley, while in Westcott's "*Mansions of Philadelphia*" (1877) we find that the building committee was composed of Dr. Kearsley, Lawrence and Andrew Hamilton, then speaker of the Provincial Assembly. The latter's plan was finally adopted. The physician had dabbled in architecture before and is properly accredited with the designing of Christ Church, but it is not known that the lawyer, Andrew Hamilton, had before interested himself in such matters. Hamilton, supposed to be an illegitimate son of Gov. Andrew Hamilton of New Jersey, was a very highly educated man,

having finished his legal education at Gray's Inn, London. He was a protégé of William Penn's and later held several public offices, being Attorney-General of the Province for nine years and, later, seven times elected Speaker of the Assembly. He died August 4, 1741. Montgomery Schuyler, however, in an article in the *Architectural Record* (January-March, 1895), ascribes the authorship to Andrew's son James, also a lawyer and an amateur, but we feel that as between a son of twenty-one years of age and a father of fifty-five the character of the design itself is testimony in favor of the authorship belonging properly to Andrew.

Although the hall was finished in 1734, it was not until 1750 that the stair tower with its wooden steeple was ordered to be built. The lesser age of the tower may be verified by investigation of the brick courses of the tower and main structure, which do not align, and of the open joint between the tower and building.

Independence Hall as we see it to-day, restored in 1898 under the supervision of T. Mellon Rogers, architect, is 107 feet long, 45 feet deep, 50 feet high, and from the ground to the top of the steeple is 160 feet. The restoration is so complete and successful that the building as it now stands is essentially the hall of 1776.

The East Room on the ground-floor was occupied by the Provincial Assembly and the Second Continental Congress, and later by the Federal Convention of 1787. The West Room, ground-floor, was used through the Revolution by the Supreme Court of the Provinces.

The modern arch and Corinthian columns of the main entrance have been replaced by plain, heavy oak doors, with a flat arch and fan-light above. On the ground-floor much of the original construction remained, making the task of restoration comparatively easy. Here, too, were found in the walls the original soot-blackened fireplaces. The restored second floor is divided into three rooms, a long hall with a frontage of 100 feet on Chestnut Street, and two small rooms. The entrance-arch to this hall is finely executed and Greek in character, as are the cornices and moldings of all three rooms. In the upper story, as in the lower, the original fireplaces and tiles have been unvalued. — Ed.

⁵ Plates 23, 24, 26 and 27, Part IV.

steep pediments varied the front. The windows and doorways were plain. The hipped roof was flat on top, with a balustrade running all around it. An octagonal cupola, the stock-in-trade with Colonial builders, supported the famous copper crown. This building was in use just about one hundred years.

Taverns have played an important part in New York's history. The old Dutch custom of discussing all matters over a pot seems to have continued far down into the seventeenth century.



Fig. 68. Old Bull's Head Tavern, New York City.

The cumbersome, and often dangerous, sign-boards were striking features. Bull's Head Tavern is the one most frequently illustrated (Fig. 68). The old Fraunces Tavern still stands on Broad and Pearl Streets.

The "Father of American Libraries," at Philadelphia, and predecessor of the present Ridgway Library, built its first home in 1790. It is a rather insignificant, two-story structure with a low hipped roof. In the middle of the front are four tall Ionic columns, with full entablature and pediment. Only the cornice of this entablature continues around the building.

The Capitol in the City of Washington was the most important and largest building undertaken, as was eminently proper. In its design and erection are involved several names. Here, too, we meet with the amateur architect. Dr. William Thornton submitted in competition, 1793, the most acceptable plans. These were revised by Hallet, a Frenchman. James Hoban, an Irishman, was superintendent of construction and for a time did some of the designing. In 1795 George Hadfield, an English architect, was appointed. In 1803 Latrobe became architect. In 1817 he was succeeded by Charles Bulfinch, the Boston architect, who completed the structure in 1830. Its size was 121' x 355'. The dome measured 120 feet to the top.

This now magnificent pile was a fitting close of the Colonial work and exemplified the best elements. Monumental, massive and well proportioned, it is a credit to the country and to its designers.

Although the study of the architecture of the Middle Provinces has not been without interest, it has on the whole been rather unsatisfactory. There were too many and too various elements. No unity could result in so short a time; no distinct style was evolved; few single new features, even, were produced. All this was quite different in New Eng-



Fig. 69. Old Manor House, Maryland.

land, as we have seen. So it was in the Old Dominion. The peculiarities of a Massachusetts or of a Virginia mansion are so marked as to be readily distinguished. But a house in the Middle Colonies might as well have been built in England, in Holland, in Germany, in Sweden, or in some other part of Colonial America. Moreover, this section has almost been overlooked by writers and investigators, probably on account of its comparative lack of interest.

THE SOUTHERN PROVINCES: DOMESTIC ARCHITECTURE.

In the Southern Colonies, in the land of romance, we encounter many new elements. The aristocratic cavaliers who settled there differed in much from the Puritans. Their religion was that of the Church of England. Their slaves were mostly black men, and were employed in the raising of tobacco, the staple product. "Essentially a countryman by preference, he [the cavalier planter] loved, above all things, the comparative solitude of a great country home, with its dependent village of servants, farm-hands and mechanics, its stables full of English horses, its barns filled with high-bred cattle, and, beyond, its flourishing fields of tobacco and grain."

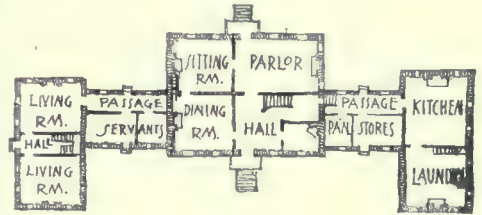


Fig. 70. Plan of Brice House, Annapolis, Md.

Roads in this country were mere bridle-paths. The traders were pedlars; the artisans were tinkers. Commerce was thought unbefitting a gentleman. The soil was very fertile, so that the planters were soon enabled to indulge in a lavish hospitality, which, however, often proved ruinous. The uncertain value of tobacco, which fluctuated from year to year, also tempted to live above means.

Owing to the origin of many of the settlers, some of whom were sons of prominent English noblemen, there was from the beginning much taste and refinement. Thus the Virginia gentry were the first to introduce glass for the lighting of rooms. Comfortable and substantial houses were built very early. Perhaps the inherited desire of the Virginia settler to live in dignity and splendor can best explain his preference for brick, in a country where wood was the most natural material, and where it was everywhere abundant. Many old and lordly manors lie scattered along the rivers, mute witnesses of past glory.

The rivers were the only safe and practicable highways. For this reason, and for purposes of commerce, each planter sought to have his own river-front, with a little dock to which the small Dutch and New England vessels would come for barter. The James River in Virginia, often spoken of as the "Claffic James," is the best known. Some of the important manors along this river are: Shirley, built in 1700; Westover, built in 1737; Carter's Grove Hall, Fig. 79, built in the same year; and Brandon, built in 1790. In Maryland is the Severn, at the mouth of which lies charming Annapolis. Others of some note are Goose Creek in South Carolina, and West River, the York and the Potomac in Virginia, all of which, and many others, served as highways of travel.

Towns were few; cities almost none. Jamestown, the first attempt at a settlement in Virginia, had a short life. Its few remaining ruins are now rapidly crumbling. Williamsburg, which superseded it, never became important—it stands today, with a church and a court-house, almost the identical country town it was a hundred years ago.

Annapolis in Maryland is exceptional. It is indeed fortunate that so complete and beautiful a little city as this has been preserved. Confederate Progress left it to its Colonial



Fig. 71. Harwood House, 1770, Annapolis, Md.

glory and built up Baltimore. The older Maryland town is remarkable in many ways. Its streets radiate from two circular plazas. Upon the larger of these were the buildings of the State, upon the smaller those of the Church — pivotal

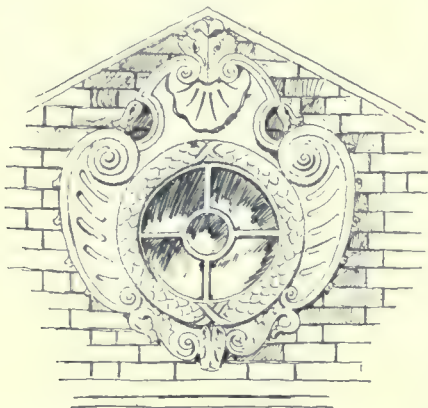


Fig. 72. Pediment Window in Harwood House.

points of social organization. Business blocks and tradesmen's houses were confined by law within a fixed quarter near the dock. The many fine residences, some close up to the street, others setting back, were generally placed in large gardens sloping towards the river. From the upper windows a fine view

was obtained down the terraces to the wooded brink. This little "Queen Anne" city possessed not only civic buildings, churches and schools, but also club-houses, a theatre, and a race-course. Its prosperity began about 1750, and lasted only down to the Revolution. Log-houses were built only at the very outset. Here, too, the puncheon floor was the first improvement. Frame houses must have been rare. Some are spoken of, but none have been found worthy of illustration. The Southerner, considering wood a poor building-material, did not discover the good use to which clapboards and shingles can be put. Bricks seemed to him to be the only material to be employed in a structure of any importance. Even minor structures, servants' quarters and out-buildings, such as barns (Fig. 82), and dove-cotes (Fig. 79), were generally of brick. In the earlier days the bricks were imported, stowed away as ballast in returning ships. This, however, was too slow and expensive, and soon they were burned on the spot, good clay and fuel being abundant.

Flemish bond was most commonly used by bricklayers. In many instances the alternating bricks were of a darker color, sometimes even glazed. The device of laying all the bricks headers, as done in the Jennings house, Annapolis, is very unsatisfactory, the bond apparently being weaker than when all are laid stretchers.

There is marked individuality in the planning, on account of the many smaller structures required by the large estates with their hosts of dependants. In Maryland, the offices, servants' quarters, tool-houses and the like, were built as story-and-a-half wings connected with the main part by one-story corridors (Figs. 69, 70). In Virginia, on the other hand, isolation was preferred, and these secondary structures, though low, were often two stories in height. This practice, however, was not without exceptions.

Generally the plans were symmetrical—a wing on one side balanced by one on the other, with the entrance in the middle. In

Virginia this opened upon a hall running right through. Shirley manor is an exception, and is said to have a French mediæval prototype. In this building, 50' x 80', the hall is in the northwestern corner. Similar planning was quite common in Annapolis, in which place many other traces of French

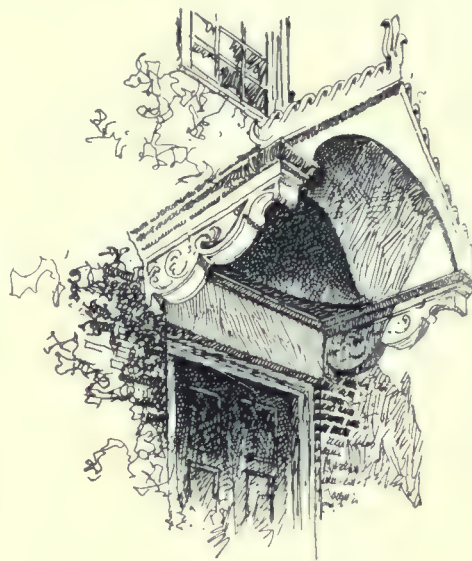


Fig. 73. Rear Door, Tulip Hill, West River, Md., 1750.

influence are found. In the Chase house, at Annapolis, the rooms are arranged also upon a transverse axis.

The plan being symmetrical, it was only natural that a like disposition should be found in the façade. In the Harwood house, Annapolis (Fig. 71), the axis of the front is well marked by the doorway of the first story, by a splendid window above and by a rich bull's-eye in the attic. A detail of this attic window is given in Figure 72. The slight projection of the middle part, with a pediment over, is common in Annapolis. In this case, however, it is entirely unwarranted by the interior arrangements.

Ornamental wall pilasters or semi-detached columns never occur on these brick structures. The nearest approach to them is found under porches, where they are used as responds to the free-standing columns. Porches, however, are rare: in the earlier buildings they were entirely wanting. Some were added later, as the settlers learned the exigencies of the climate. The disposition of the columns is very simple, with little attempt at variety. The Annapolis porches were, mostly, mere little entrance stoops; often there were none at all. Perhaps the brick walls, from two or three feet thick, afforded an ampler protection against the hot sun than did the frame enclosures of New England.

Two-story porches, such as that in Figure 69, occur in some instances. Gov. Bull



Fig. 74. "Tulip Hill," West River, Md. Date, 1750.

Pringle's mansion in South Carolina has a somewhat similar porch. Some few examples very like the characteristic Connecticut porches (Fig. 17) are also to be seen.

The buildings were rarely more than two stories high, with low, hipped roofs. Some of the earlier structures, as West-over (built in 1737), had very steep roofs. In a few instances the end walls were carried up with a huge chimney rising out

of the ridge. The gambrel roof was not used at all, and the flat roof was exceptional. It was employed on the huge pile of Rosewell, three stories high and ninety feet square. The construction of this manor and a too lavish hospitality involved its owner in so deep a debt that his son and successor had to apply for permission to sell a part of the estate — the English law of entail being strictly ob-

The best one of these is illustrated in Figure 76. Hardly any single feature could be cited better to illustrate the wealth and taste of its nabob owner. These gates were of course imported from England, all the handicrafts, especially in the South, being still in their infancy.

Figure 77, illustrating the tops of two fence-posts at Westover, shows the care and attention given even to very small matters.

Many gardens, especially in Annapolis, must have been splendid in their prime, laid out as

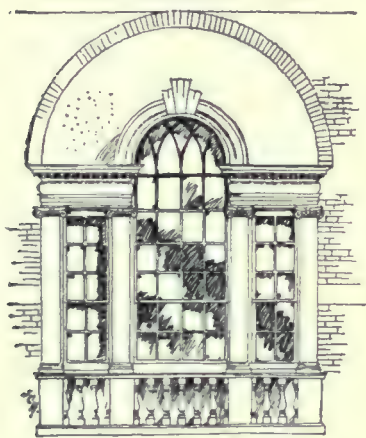


Fig. 75. From the Chase House, 1770, Annapolis, Md.

served. Rosewell has since been standing tenantless for a century, no owner being wealthy enough to keep it up.

Dormers were not very common, and were but little varied in design. Balustrades were never used upon the roof and occur rarely anywhere. The roof covering was ordinarily of tin, standing-seam joint: flates and shingles were also sometimes used.



Fig. 77. Fence Posts, Westover, on James River, Va.



Fig. 78. Carter's Hall, James River, Va.

Indeed all the other wooden trim, was painted white so as to set off against the deep red of the bricks.

But little space can be devoted to the accessories, some of which are quite elaborate and well studied. Westover, on the James River, possesses three beautiful wrought-iron gates.



Fig. 76. Front Gate, Westover, Va.



Fig. 79. Pigeon-House, James River, Va.

some of them were supposed to be "after the Italian manner," with statuary, shrubbery, paths and sloping terraces. So, too, in the less poetic matter of outbuild-

ings the charming dove-cote at Shirley (Fig. 79) shows its owner's careful consideration and preference for substantiality in all things.

Here, as in New England, the halls were made into sumptuous features. That at Carter's Grove is twenty-eight feet wide, or one-third of the entire floor-area. A fine arch, on wall-columns, usually divides the front part of the hall from the rear, which contains the stairs. These are in three runs, the steps broad and easy, with three balusters, each different, for every tread (Fig. 80). The rail ends in a scroll at the bottom, with the last baluster, more elaborate than the others,

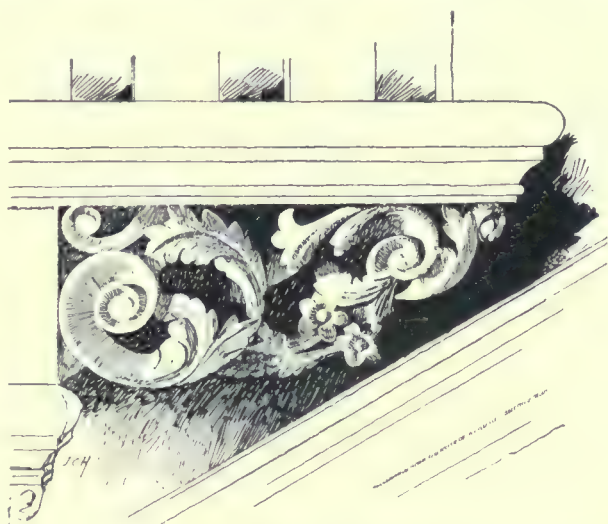


Fig. 80. Stair String, Carter's Grove, Va., 1737.

spirally carved (Fig. 84). Mahogany was used in the best examples.

The walls were wainscoted in wood up to the ceilings in large panels, though sometimes plaster panels were used. The ceilings were often decorated in delicate plaster relief, in a somewhat rococo style. The cornice was of many

members, often with rich modillions. In the Chafe house the frieze is decorated with a fine Greek wave motive.

From these cool, wind-swept halls two views could be obtained — in the one direction, down the terraces to the placid river, in the other, up the rising plantation to the wooded hills beyond.

The steps were in some instances of solid



Fig. 81. Scott House, 1780, Annapolis, Md.

timbers projecting from the wall, each resting on the one below. A similar device, borrowed from stone construction, was used in one of the Colonial country houses in New York State (Fig. 86). One might reasonably expect less of lightness and caprice, and more of solidity and formality in the



Fig. 82. Stable at Homewood, Md., 1780.

details and finish of a house with brick walls two or three feet thick than in one with a six or eight inch frame enclosure. This expectation is partly justified. The mantelpieces, many of them of white or variegated marble, were quite simple and

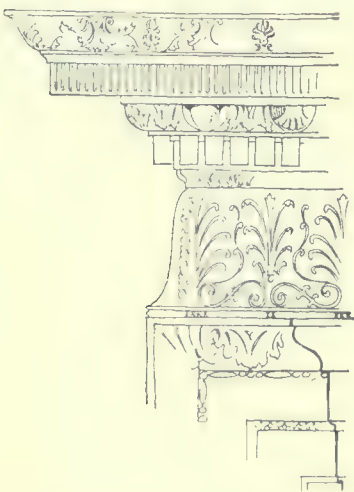


Fig. 83. Door-head, Whitehall, Md.

Classic in design, as may be seen in Figure 85, a very beautiful piece of work. Croisettes and egg-and-dart mouldings seem to have been the main elements of design; some very elaborate rococo mantels harmonizing well with the other details of the room, are found in Annapolis. Slender, graceful mantels in wood, with a wealth of hand-carved flutes and beads are by no means wanting. They are usually, as in

Figure 87, further enriched by a putty decoration of delicate modelling. Pictured Dutch tiles do not occur—the cavaliers did not come to America by way of Holland.

The door and window trims are quite Classical. Often they

show marked French influence, as in Figures 83, 90 and 91, which have very different merit in design. Figure 90, remarkably beautiful in itself, looks weak and inappropriate as the base of an architrave.

Niches, common enough decorative devices in Europe, occur rarely in Colonial work. In the upper hall of



Fig. 84. Stair Balustrade, Carter's Grove, Va.

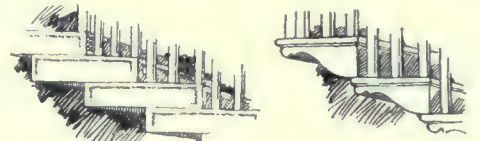


Fig. 85. Westover, Va., 1737.

the Chafe house are two which balance one another, at the head of the stairs (Fig. 92). The niche was, however, commonly adapted to the useful purpose of a cupboard (Fig. 93). Similar treatment with shell carving occurred in New England (Fig. 28).

SOUTHERN PUBLIC ARCHITECTURE: SECULAR BUILDINGS.

We have seen that few public buildings were required in New England: still fewer are to be found in the Southern Colonies with their small and sparse settlements. Excepting the churches, which are mostly unpretentious and commonplace, there are hardly any public structures to be discussed.



Wadsworth House, New York State.

Chase House, 1770, Annapolis, Md.

The names of some designers have been handed down, among which is that of the illustrious Wren. To him are attributed, with perhaps scant foundation in fact, the Court-house and the first buildings for William and Mary College at Williamsburg, Va. The Court-house (Fig. 94) is a simple little structure,

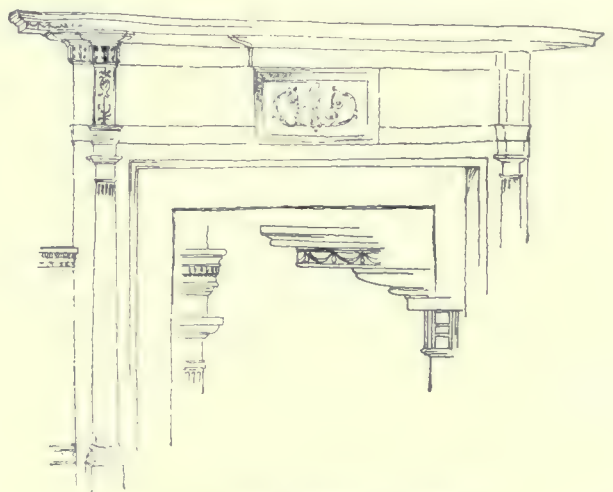


Fig. 87. Cazanove, Alexandria, Va., about 1806.

not unpleasing, though looking rather much like a school-house, in spite of, or perhaps rather in consequence of, the indispensable cupola. The absence of porch columns, which seems to have been a part of the original design, is very striking.

The State-house and St. John's College of Annapolis are quite large and very similar. Each is unfortunate in its badly proportioned dome, which we would like to believe to be later additions. In other respects they have the Colonial

to the Doric. He made a conscious and studious effort to "do the proper thing" in the Italian Renaissance style, including the laying-out of gardens with all manner of accessories. But in spite of this he did many queer things. One

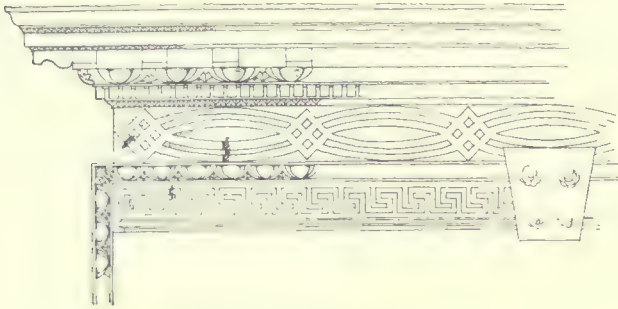


Fig. 88. Mantel, Williamsburg, Va.

characteristics. The Custom-house at Charleston, S. C. (Fig. 95), is also a pleasing structure, well expressing its civic destination. It has historic interest from its use as a prison during the Revolution.

The versatile Thomas Jefferson is to be found also among the designers. As an amateur architect he may be said to have been unusually successful. The University of Virginia, of which he was both founder and architect, is his best known work. It is, perhaps, the first structure in America in which

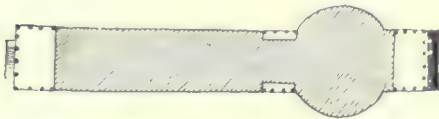


Fig. 89. University of Virginia, Charlottesville, Va.

the dome was used as an important exterior and interior feature (Figs. 89, 96). The buildings enclose three sides of a quadrangle 200' x 600'. They cost the great sum of \$300,000, an immense amount for those times. The group exhibits, as do few, if any, contemporary Colonial works, an appreciation of monumental planning in its large, simple and well-defined masses. Much of it has lately been rebuilt and added to by the architects McKim, Mead & White, of New York, since the fire of 1894, which came near destroying this very interesting composition.

Two domestic structures are ascribed to Jefferson: Farmington and his own Monticello both near Charlottesville, Va.



Fig. 90. Base of Architrave, Chase House, Annapolis, Md.



Fig. 91. Base of Architrave, Wren Hall, Va.

The construction and the embellishment of Monticello brought him to bankruptcy during the last days of his life.

Jefferson had a preference for colossal columns. He employed all of the five orders, but confined himself mostly



Fig. 92. From Crane House, 1770, Annapolis, Md.

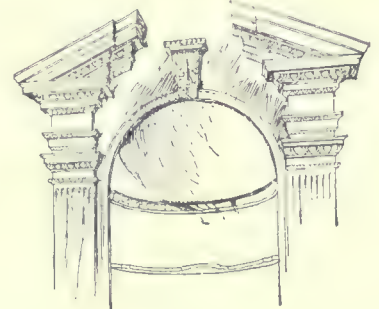


Fig. 93. From Gunston Hall, Va., 1757.

conceit was the ornamentation of the drawing-room frieze, which consisted of ox skulls, vases, tomahawks, rosettes, war-clubs, scalping-knives and the like. Another was a combination of dumb-waiter and fireplace.

Jefferson was a man of some mechanical ingenuity, and he invented many interesting and useful appliances. At the



Fig. 94. Court-House, Williamsburg, Va., about 1700. Sir C. Wren, Architect.

University he attempted to build a brick wall four feet high and only four inches, or one brick, thick. To do this and make it stable, he built it in a waving line, somewhat after the manner of a split-rail fence.

The capitol of Virginia at Richmond is also in a measure due to Jefferson's energies. The design is by M. Clarissault, a French architect considered for his day "most correct." The building measures 70' x 134'.

But little that is new can be said of the few churches which remain and are illustrated. In all the public architecture there was far less of individuality and of interest than in private work. Tradition tells that St. Luke's Church, Newport Parish, Va., was built in 1632, or even two years before the Cradock house mentioned in the beginning of this paper. But this is hardly credible, though it must be very old. It is 30' x 50', with a tower 18 feet square, 50 feet high, without offsets. It has coupled pointed windows and buttresses. The doorway is round arched. There are brick quoins on the angles. This old building has lately been restored.

St. Michael's Church, at Charleston, S. C. [1752], seems to have been one of the largest and most pretentious. It has a Doric portico of four colossal columns. Its large Wren-like tower



Fig. 95. Custom-House, 1752, Charleston, S. C. From St. Michael's Church.

is rather ungainly, tapering awkwardly, and insufficiently crowned by a stumpy spire. Its size is 58' x 80', the spire 192 feet high. It was built from designs imported from England. St. Phillip's, also of Charleston, was built in 1733,

thus being somewhat older, in size 62' x 74', but in many other respects similar.

All that remains of the ruined church in old Jamestown is the base of the tower, now almost overgrown with gnarled trees, and looking dismal and forlorn in the low swamps. It has been a favorite subject with the hunter after the picturesque.



Fig. 96. University of Virginia, 1817, Charlottesville, Va. T. Jefferson, Architect.

The interior, still in a fair condition, with well-preserved frescos, possesses a rather fine pulpit, resembling somewhat the one in King's Chapel, Boston, previously referred to.

The Williamsburg church, illustrated in Figure 99, is a large plain structure. A travelling Englishman described it one hundred years ago as an "indifferent church." He was



Fig. 97. St. James's Church, Goose Creek, S. C., 1711.

right, but Time has softened its hard lines, partly covered it with green, and otherwise tinted it with soft and mellow tones from his varied palette.

The other Virginia churches, illustrated in Bishop Meade's "*History*," are all of slight interest. The best one is given

in Figure 98. The Southern gentry were not very churchy, and it is hardly to be expected that they would have left us any remarkable structures.

This short review of Southern Colonial work may have served to show that there was in that section much building activity. The manors of the planters have been less disturbed than have the houses of the New England builders. Progress, that friend and destroyer in one, has passed them by. The South received a greater set-back in the Revolution than did the North. Then came the Civil War. It is only lately that some of the estates are beginning to rally. A few have been put in shape; fences have been rebuilt and the fields



Fig. 98. St. John's Church, 1660-67, Hampton, Va.



Fig. 99. Christ Church, Williamsburg, Va., 1678 or 1710.

once more bear harvests. Others still lie desolate. From all, the spirit of the old cavaliers has fled as completely as has the spirit of Puritanism from New England. But the South is waking up and prosperity, with its train of attendants, is returning to the Old Dominion.



In this paper I have attempted to sketch the main characteristics of our Colonial architecture, the only national style as yet evolved in America. The material at hand has not always been adequate. Several important topics have been much neglected. The study of public buildings is especially unsatisfactory. Here seems to be a field for further investigation, though perhaps a rather unprofitable one. The domestic architecture is, after all, the best, and in spite of the constant reiteration that everything was imported — ideas, designs, materials, architects and all — one can not help feeling that there was sufficient of a new spirit infused and enough of limiting conditions of new materials and needs to produce marked individuality. Add to this the absence of many Old World features, such as English quadrangular planning and half-timbered houses, and the difference becomes still more noticeable.

¹ Plate 6, Part III.

It is hardly possible to close this review without a few words about the present revival of Colonial work. This revival emphasizes the value and the resources of the style, and augurs well for the future. Our designers, after having wandered through many and dry places, have returned for inspiration to the rich fountain of Classic work. They have not returned to servility though, but to use the resources much as did our Colonial builders, and to adapt their devices and to invent new ones, so as still better to satisfy the requirements of beauty, utility and comfort.

But thinking of this revival we are reminded of the very starting-point of this essay, and no better closing words could be found than those with which we began: —

"Men can with difficulty originate even in a new hemisphere."

OLOF Z. CERVIN.

The Verplanck Homestead, Fishkill, N. Y.

[DATE, 1740.]

THE Verplanck homestead stands on the lands granted by the Wappinger Indians, in 1683, to Gulian Verplanck and Francis Rombout, under a license given by Governor Thomas Dongan, Commander-in-Chief of the Province of New York, and confirmed, in 1685, by letters-patent from the King, James II. The purchase included "all that Tract or Parcel of land Scituate on the East side of Hudfon's river, beginning from the South side of a Creek called the fresh Kill and by the Indians Matteawan, and from thence Northward along said Hudfon's river five hundred Rodd beyond the Great Wappin's Kill, and from thence into the woods four Houres going"; or, in our speech, easterly sixteen English miles. There were eighty-five thousand acres in this grant, and the "Schedull or Particuler" of money and goods given to the natives, in exchange, by Francis Rumbout and Gulyne Ver Planke sounds oddly to-day ;

One hundred Royalls,
One hundred Pound Powder,
Two hundred fathom of white Wampum,
One hundred Barrs of lead,
One hundred fathom of black Wampum,
Thirty tobacco boxes, ten holl adzes,
Thirty Gunns, twenty Blankets,
Forty fathom of Duffils,
Twenty fathom of stroudwater Cloth,
Thirty Kittles, forty Hatchets,
Forty Hornes, forty Shirts,
Forty pair stockings,
Twelve coates of B. C.,
Ten drawing Knives,
Forty earthen Juggs,
Forty Bottles, Four ankers Rum,
Forty Knives, ten halfe Vatts Beere,
Two hundred tobacco pipes,
Eighty pound tobacco.

The purchasers were also to pay Governor Dongan six bushels of good and merchantable winter wheat every year. The deed is recorded at Albany in Vol. 5 of the Book of Patents.

Before 1685 Gulian Verplanck died, leaving minor children, and settlements on his portion of the land were thus postponed. Divisions of the estate were made in 1708, in 1722, and again in 1740. It is not accurately known when the Homestead, the present low Dutch farm-house was built, but we know that it stood where it now stands, before the Revolutionary War, and the date commonly assigned to the building is a little before 1740.

The house stands on a bluff overlooking the Hudson,

about a mile and one-half north of Fishkill Landing. It is one-story and one-half high, of stone, plastered. The gambrel-roof is shingled, descends low and has dormer windows. The house has always been occupied and is in excellent preservation. Baron Steuben chose it for his headquarters, no doubt for its nearness to Washington's headquarters across

the river, and for the beauty and charm of the situation. It is made still further famous by the fact that under its roof was organized, in 1783, the Society of the Cincinnati. The room then used is on the right of the hall, and is carefully preserved. In fancy we can picture the assembly of officers grouped about Washington, in that west room overlooking the river, pledging themselves to preserve the

memories of the years during which they had struggled for their country's being.

The whole neighborhood, especially the village of Fishkill, which was the principal settlement in the county at that date, has many Revolutionary associations. The interior army route to Boston passed through the village; this was a depot of army stores, and workshops and hospitals were established. Here was forged the sword of Washington, now in the keeping of the United States Government, and exhibited in the late Centennial collection. It is marked with the maker's name, J. Bailey, Fishkill.

The New York Legislature, retiring before the approach of the British, after the evacuation of the city, came at last to Fishkill, and here the constitution of the State was printed, in 1777, on the press of Samuel Loundon, the first book, Lossing says, ever printed in the State.

May 20, 1899, there was unveiled with appropriate ceremonies a tablet placed on this house by the Colonial Dames of the State of New York. The inscription on this tablet reads:—

MOUNT GULIAN
Built about 1740 by
GULIAN VER PLANCK
GRANDSON OF GULIAN VER PLANCK
WHO PURCHASED THE ADJACENT LAND
FROM THE WAPPINGER INDIANS IN 1683.

HEADQUARTERS OF BARON VON STEUBEN
THE SOCIETY OF THE CINCINNATI WAS
Instituted here May, 1783.

PLACED BY THE COLONIAL DAMES
OF THE STATE OF NEW YORK
MDCCCXCIX

VIRTUTI MAIORUM FIDELI CONSERVANT.

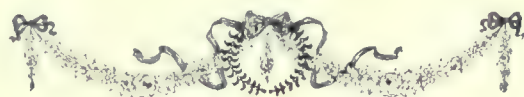


The Old Verplanck Homestead at Fishkill, Hudson River, in which the Society of the Cincinnati originated.

Some years after peace was restored, the Verplanck family appear to have occupied the Homestead from time to time. Philip Verplanck, a grandson of Gulian, the original grantee, was a native of the Patent, but his public life was spent elsewhere. He was an engineer and surveyor, and an able man. Verplanck's Point in Westchester County, where Fort Lafayette stood during the Revolution, was named for him, and he represented that Manor in the Colonial Assembly from 1734 to 1768. Finally, Daniel Crommelin Verplanck with his large family—one of his sons being the well-known Gulian C. Verplanck, born here in 1786—came to live in the old home permanently. He had led an active life in New York, served in Congress and on the bench, and now retired to the quiet of the country. It was he who planted

the fine old trees which now shade the lawn; among them the coffee-tree so much admired. About 1810 the north end, built of wood, was added to the old house. Architects were not numerous, apparently, in those days, so the Dutch type was lost in making this large addition, though the interior is quaint, dignified and interesting. It was from under its roof that Daniel C. Verplanck was carried to his last resting-place as his father before him, and generations after him lived and still live in the old Homestead.

For the above description, prepared with no little painstaking, of an interesting house and demesne, as well as for the loan of the photograph from which I made my pen-and-ink sketch of it, I am wholly indebted to a member of the Verplanck family and a mutual friend. A. J. BLOOR.



The Roof of the Old South Meeting-House, Boston.¹

[DATE, 1729.]

AS an example of American carpentry of one hundred and fifty years ago, the roof of the "Old South" in Boston merits a passing notice. Having had recent occasion [1876] to examine the building, the accompanying drawing of the roof² was made; and as a matter of record, as being a curious example of early colonial work which would be generally interesting, and as an example to others to detail any quaint bit of work falling within their observation, I herewith register a few facts in regard to it.

The roof of the building (which is some 65' x 95') is supported by six trusses spaced at about equal distances from each other, but the last truss somewhat farther from the rear wall, in order to avoid too steep a pitch from it to that wall. The workmanship is quite primitive and rude, most of the timber being hewn sticks; and the sapwood at the angles is in many instances affected by dry-rot, or, in common parlance, is "powder-posted."

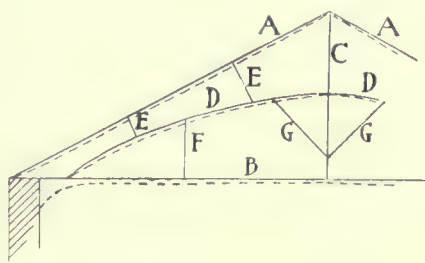
The trusses are much sprung and distorted, both horizontally and laterally—variously in different trusses; but, from a consideration of some defects common to them all, their story may be guessed with a considerable degree of accuracy. The execution of the roof indicates ship-builders' work; and, in the days when the division of labor had not reached its present development, it is more than probable that men who had served their seven years in the yards of the "Old Country" had a hand in the work. The first step in the construction, which occurred to the builders, was evidently a pair of rafters A A, a tie-beam B, and a king-post C, to support the centre of the tie-beam at its point of splicing.

The tie-beam, by the way, is cambered about two and a half feet, nearly following the line of the plastered ceiling

hung to it below. Had the tie-beam and ceiling been built level in the first instance, they would evidently have later shared the misfortunes of the principals, and have now been convex instead of concave. Having proceeded thus far in the design for their roof, they next bethought them that the rafters A A, some forty feet in length, without intermediate support, would not be sufficiently stiff to carry the roofing. Now, instead of proceeding to erect struts from the foot of the king-post C, to the principals A A, at about right angles to the latter, and from their points of contact to drop tension-pieces to the tie-beam, and from their feet to erect other struts similar to the first—thus forming a perfectly rigid frame, and obtaining intermediate points of support for each rafter—they let loose the incipient Yankee ingenuity which the east winds were even then infusing into their minds, and, following the bent of a ship-builder's mind, took another course.

They procured stout hewn oak beams, D D, and by some means best known to themselves—either by the coaxing of steaming, or the coercion of pulleys and tackle—formed of them arches; their feet stepped into the tie-beam near the walls, and the other ends keyed in position by wedges passed through a mortise in the king-post. Now they had constructed, within their truss, a sort of bowstring girder, upon which they founded their hopes of supporting the principals A A by means of the blocking, or struts, E E.

Having added the suspension pieces F F, they rested from their labors, and rejoiced in their work. Their future fame, however, was not secure; for the shrinkage of the timber, probably aided and abetted by some "old-fashioned New England snow-storms," of which we hear so much, caused the roof gradually to assume the form indicated by the dotted lines; and the natural remedy against further misplacement in that direction was the introduction of the small oak struts G G, about 3" x 5", which are merely notched in their thickness (3") from one side of king-post and arched beams; showing clearly an after-thought, especially as they do not coincide in size with any of the other timbers, and are not tenoned or pinned. Then the tenons of some of the suspension pieces F broke off short; and stirrup-irons were added to make them secure.



¹ From the *American Architect* for October 7, 1876.

² Plate 15, Part IV.

The old roof was double-boarded, and so remains to-day; but at some comparatively recent period, to correct its extremely crooked condition, a new roofing was superposed upon the old, blocked up so as to make the surface true, and slated, the old covering, whether shingles or slates, being previously removed.

The ironwork is all very primitive in design and make, and speaks eloquently of the "village blacksmith," when his forge was perhaps on Park Street.

Such is something of the yarn the old roof spins; and, if the civil engineer was in those colonial days "abroad," the schoolmaster was undoubtedly in his company, as some of the appended inscriptions chalked on the old rafters would indicate:—

HOMER
April 6, 1774.
1762 February 9
A NEW ROPE FOR THE BELL.
19 POUND AND A HALF.
A NOTHER BELL ROPE
october 12, 1767.

A NOTHER BELL ROPE
August the 1, 1770.

IT WAD 20 POUND AND A HALF.

THOS. BRUCE, REPEARED THE SLEATING
May the 1st 1809.

EDWARD RUSSELL GILDED
THE FANE BALL & DIOLS
Feb. 1828.

WILLIAM GIBBONS PRESTON.



IN the summer of 1899, owing to further deterioration of the roof-timbers and to the feeling that the building was at too much risk from fire, the old roof was replaced with one more fireproof, and Mr. Edward Atkinson has procured the accompanying view of the old framing, partly uncovered and still in place.

Such an operation as this upon such a building excited renewed archæological interest in the building, one result of which was a letter from Mr. Abram English Brown to the Boston *Transcript*, from which we extract that portion which relates to the identifying of the till-now-unknown builder of the structure.

"The well-known historian Hamilton A. Hill, in his history of the Old South Church, has omitted but little. Yet this one fact he has failed to record, and in fact it has been hidden from all until a recent date, when an old diary was brought to light which reveals enough to settle the question so often asked.

"On a yellow page of this diary is the following: '1729, Aprill the

1st. I with others layed the foundation of the South Brick meeting house and finished the Brick work ye 8th of October, following.' On the title-page of this journal is read, '1722. Joshua Blanchard—His Book.' The conclusion is that

Joshua Blanchard laid the corner-stone and built the meeting-house. At that time it was customary for builders and men of prominence in an enterprise to place their initials upon corner-stones. This proved the key of the solution.

Mr. Hill says: 'There is on the east side of the corner-stone "L. B. 1729," but I am not able to explain it.' He accounted for all else that had been discovered on other stones of the house. A closer inspection of the unexplained inscription developed the so-called letter 'L' into an 'I,' the lip of the 'L' proving to be a groove or defect in the stone, which, when covered from sight, leaves a perfect letter 'I.' As is well known, I and J were but one character in Latin; and in our Colonial literature were continually interchanged. It would thus seem that it had been demonstrated in two ways that Joshua Blanchard built these historic walls.

'A study of the records of the town of Boston leads us to conclude that the same man was master-builder of Faneuil Hall. It is

natural enough that it should have been so, for Joshua Blanchard and Peter Faneuil were flourishing at the one time. It appears that soon after Peter Faneuil, the old Huguenot merchant, offered the gift of a market, the selectmen



The "Old South," Boston, May, 1899: showing original roof in process of demolition.

held a meeting of importance. 'Present the Hon. John Jeffries, Esq., Caleb Lyman, Esq., Mr. Clark, Thomas Hutchinson, Esq., and Mr. Cooke. Mr. Joshua Blanchard presented a plan from Peter Faneuil Esq., of a House for a market to be built on Dock Square (agreeable to his Proposal to the town at their meeting on Monday, the 14th of July last, and then votes thereon) Desiring the Selectmen would lay out the Ground in order to begin the foundation. The Selectmen accordingly met, went on the place in order to view the Same, Mark'd and stak'd out a Piece of ground for that use, measuring in length from the lower or Easterly end, pointing the warehouse in Merchants' Row one hundred feet, and in breadth forty feet, which leaves a passageway of thirty feet wide between the Town's Shops and the market house to be built.'

"It later appears that when Faneuil Hall was completed Joshua Blanchard, acting for Peter Faneuil, presented the keys to the authorities of the town. The walls of Faneuil Hall bear added testimony to the faithful workmanship of Joshua Blanchard. They stood uninjured through the earthquake of 1756, and also through the fire of 1761, when all else

of the noble structure was reduced to ashes. And, in fact, after all the changes that have taken place in that building for the century and a half of its existence. One of the sidewalks stands to-day as it was erected by Joshua Blanchard, an employee of Peter Faneuil, and the foundation-stones of the opposite side as it then was are the supports for some of the important pillars of the present [1899] re-building. The records of Boston further show that Joshua Blanchard was a popular mason of his time. There is little doubt that he was the builder who erected the Old Brick Meeting-House that stood near the old State-House, and in which many famous meetings were held during the Revolutionary Period.

"The work of the Old South and Faneuil Hall would seem a sufficient monument to the memory of this builder of Provincial Boston, but if one turns into Granary Burying-Ground and carefully examines the street corner near the Tremont Building, he will see a slab on the green sward on which we may read "No. 73. Joshua Blanchard. A Mason," and can but conclude that the ashes enclosed in that vault are all that remains of the faithful master-mason who built the walls of Old South Meeting-House and Faneuil Hall."



Colonial Work in the Virginia Borderland.

AMONG the houses of which I intend to speak, a number will be found to date back to the time when we were a Colony of Great Britain, while others have been erected since our independence.

The term Old Colonial is applied to a certain style of work, a free, and in many instances a refined, treatment of Classical details rather than to any fixed period. This work was, without doubt, influenced by English publications during the eighteenth century, by those of James Gibbs (1728) and others. In an old warehouse which has been recently torn down in Alexandria, Va., four old books were found and presented to me, filled with plates of doors, cornices, mantels, etc., one by Langley (1739), another by Wm. Pain (1794); of the others the titles were lost. These English works show clearly whence the carpenters and builders of the day received their inspiration. The date of the erection of Old Colonial buildings ranges from early in the eighteenth to early in the nineteenth century, and from my examination of books and actual examples I should say that very little so-called Colonial work was done later than 1815. Such houses are rapidly passing away, being torn down to make place for improvements, or destroyed by vandalism, decay and fire. Houses of this character are found in Virginia, on the Chesapeake Bay and its tributaries, the Potomac, York and James rivers, and the country lying between them. In Maryland, likewise, the wealthy and fashionable of early times built near or on the same bay and its inlets.

Examples, as I propose to give them, are not arranged in chronological order, but are illustrated simply as I have found it most convenient to make the necessary sketches, measurements, researches or inquiries.

The house, of which certain details are shown in Plate 10, Part I, was erected by a Mr. Cathcart some time between 1800 and 1810, if not before. The only facts obtainable are from the oldest residents, who remember it from their earliest childhood, one or two of them being about eighty years of age. After passing through several hands, it was bought by the Episcopal Theological Seminary in 1835. Although there is nothing of historical interest attached to it, the architectural features are peculiarly refined in effect and very elaborate in detail. All the doors and windows are trimmed in the same manner as the door illustrated by the plate. Every figure in low relief is different from the others, and in this one room there are as many as thirty of them, each, evidently, intended to have a pleasing suggestion, as they represent Abundance, Sowing, Reaping, Pleasure, Religion, etc. The enriched mouldings have each member separately modelled, and this is the same with the friezes around the room and over the doors and windows, each leaf and tendril being different, as if the plastic material of which they are made were modelled in place. The building is now the residence of Mr. L. M. Blackford, principal of the Episcopal High School, and is situated about twelve miles from Washington and three from the Potomac River.



THE OCTAGON HOUSE, WASHINGTON, D. C.

[Date, 1800.]

BISHOP MEAD, in his "*Old Churches, Ministers and Families of Virginia*," tells us that William Tayloe emigrated from London to Virginia in 1650. John Tayloe, his son, who was a member of the House of Burgesses, founded the noted

estate of Mount Airy, Virginia. He had twelve children, one of whom, Col. John Tayloe, built the old Octagon House. The Tayloes intermarried with the Corbins, the Lees, the Washingtons, the Carters, the Pages, and nearly every other prominent family of Virginia. The mother of Col. John Tayloe, of the Octagon, was a daughter of Governor Plater, of Maryland, and his wife was Anne, daughter of Benjamin Ogle, Governor of Maryland.

For those days, Col. John Tayloe (commissioned by Washington in the Revolution) was a very wealthy man, having at the age of twenty an income of nearly sixty thousand dollars a year, and when the Octagon was built he had an income of seventy-five thousand a year. His eldest son, John, was in the Navy, and was distinguished in the battles of the "*Constitution*" with the "*Guerrière*," and with the "*Cyane*" and the "*Levant*."

The memoirs of Benjamin Ogle Tayloe state that Colonel Tayloe was an intimate friend of General Washington, and it was on the advice of the General that the Octagon was built in Washington City, Colonel Tayloe having previously determined to build his winter residence in Philadelphia.

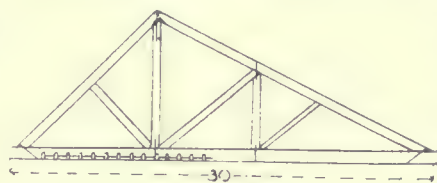
The house was commenced in 1798 and was completed in 1800. During the process of erection, General Washington visited this building, as he took a lively interest in it, being the home of his friend and one of the most superior residences in the country at the time. After the war of 1812, the British having burned the White House, James Madison occupied the Octagon for some time and during his occupancy the Treaty of Ghent between the United States and Great Britain was signed by him in February, 1815, in the circular room over the vestibule, shown on the plan in Plate 17, Part III.

At this period Colonel Tayloe was distinguished for the unrivalled splendor of his household and equipages, and his establishment was renowned throughout the country for its entertainments, which were given in a most generous manner to all persons of distinction who visited Washington in those days, both citizens and foreigners. In this list would be included such names as Jefferson (Washington had passed away before its completion), Madison, Monroe, J. Q. Adams, Decatur, Porter, Webster, Clay, Calhoun, Randolph, Lafayette, Steuben and Sir Edward Thornton, British Minister and father of the recent British Minister, and many others of less distinction than the ones named. Colonel Tayloe died in 1828 and his death to a certain extent terminated the splendid hospitalities of the Octagon, which had covered a period of nearly thirty years.

This house is well built of brick, trimmed with Aquia Creek sandstone. The lot is triangular in form and still partly fenced in by a high brick wall. The kitchen, stable and out-houses are built of brick, for the accommodation of servants and horses, Colonel Tayloe being a noted turfman and keeping many fine running horses. The building and walls conform exactly to the street lines, showing that the streets were accurately laid out even at that early day. The interior is elaborately finished, the doors and shutters being of mahogany and all still in an excellent state of preservation. All the work in the circular vestibule coincides with the circumference of the tower, the doors, sashes and glass being made on the circle, and all are still in working order. The parlor mantel, illustrated on Plate 12, Part III, is made of a fine cement composition and is painted white. The remains of gold-leaf show on some of the relieved portions. The figures are excellent, evidently having been modelled by some good artist. The mantel in the bedroom is of wood; the ornamentation being putty stucco. From the work of Bielefeld on papier-maché, I learn that the different materials for making

the plastic ornaments at that date were putty, commonly used on mantels or flat work, where they were not carved in the wood (this is the material with which most of our Colonial work is ornamented), papier-maché, carton-pierre, cement and plaster. Carton-pierre was a composition of whiting, oil and paper, and was hard and easily polished, and I am inclined to the opinion that the parlor and dining-room mantel¹ in the Tayloe House is of this material. The oldest cabinet-makers, and I have interviewed many of them in this section of the country, are entirely ignorant as to the method or composition of such ornaments, and books, with the excep-

tion of the one mentioned above, seems to have ignored the subject. Leading into the back hall and dining-room are two secret doors, in which the wash-boards, chair-boards,



Truss in Roof of Octagon.

etc., run across the door, being ingeniously cut some distance from the actual door, no keyholes, hinges or openings showing on the blind side. The knobs and shutter-buttons are of brass. The roof has three rather peculiar trusses of the shape shown in the diagram, they and all timbers visible being hewn. Two old cast-iron wood-stoves still stand in the niches prepared for them in the vestibule.

Dr. William Thornton was the architect.



THE BRADDOCK HOUSE, ALEXANDRIA, VA.

[Date, 1752-1825.]

THIS building is interesting, as different portions of it were built at three distinct dates, 1752, 1815, 1852. The first built was the mansion of John Carlyle, who was one of the board of trustees in the incorporation of Alexandria, 1749. A description in the Lodge of Washington tells us that: "The surroundings of this structure have greatly changed since 1752. Then, a beautiful lawn extended seventy-five feet to Fairfax Street on its west front, and on the east side the grounds reached to the Potomac River, a distance of about two hundred yards, and across what are now Lee and Union Streets. Now, 1875 [same 1887] the old house is hidden from view, except on the east side, by the Mansion House Hotel," now called the Braddock House. The house has undergone many changes. The old staircase has been remodelled, all the rooms on the first and second stories, except what is called the Council-room, have been altered. All the doors and sashes have been replaced by new ones, except in the attic.

In what is called the Council-room the following bit of history transpired: "The British Government, having determined to drive out the French and to destroy the power of the Indians, sent over in two ships of war under Admiral Keppel, who commanded the fleet, two crack regiments of the line [the 44th and 48th foot], the 44th commanded by Sir Peter Halket, the 48th by Colonel Dunbar.

"These ships arrived at Alexandria late in the month of February, 1755, while the troops remained in encampment until late in April, and were joined by troops from the various Colonies, including two companies of rangers from Alexandria and its neighborhood. On the 14th of April, General Braddock, with Admiral Keppel, held a council with the executive of Virginia, Governor Dinwiddie; Maryland sent Governor Sharpe; Massachusetts sent Governor

¹ The dates upon these mantels show that whatever may have been the date of the building they at least were made in London in 1799.—ED.

Shirley; New York sent Governor De Lancey; and Pennsylvania sent Governor Morris. Washington was summoned from Mount Vernon, and was presented to the council with great formality. By his dignified deportment and great good sense, he made a fine impression, Governor Shirley characterizing him as a model gentleman and statesman."

The Council-room, with the exception of doors and sashes, is apparently intact. The walls are all panelled, and all the ornamental work is carved in wood. In some places where the paint has been rubbed off the wood is shown to be hard southern pine. All the panels except one are perfect, — neither shrunken nor split. I have illustrated the panelling, cornice, doorway, mantel, etc., from the Council-room.¹

Braddock was a guest of John Carlyle before his disastrous failure and death in the West. Mr. William Herbert, who married Carlyle's daughter between 1800 and 1815, built a banking-house on the northwest corner of the Carlyle yard for the Alexandria Bank, of which he was president from 1798 to 1818, when he died. The funds of the bank were deposited in the vaults of the Carlyle mansion during its erection. The vaults still remain.

I have also illustrated a mantel and doorway from this bank.

In 1852 the structure was completed as it now stands, by connecting the old buildings and cutting the Carlyle mansion off from the street, and adding two or three stories to the bank, and used as a hotel under the name of Green's Mansion House. The latter part of the building has nothing of interest attaching to it.

During the late Civil War the building was occupied by the United States Government as a hospital, and is now used as a hotel under the name of the Braddock House.

town." The following autograph letter is still preserved in the Lodge rooms:

MOUNT VERNON, 12 NOV., 1799.

Gentlemen:

Mrs. Washington and I have been honored with your polite invitation to the assemblies in Alexandria this winter, thank you for this mark of your attention. But alas! our dancing days are no more. We wish, however, all those who relish so agreeable and innocent an amusement all the pleasure the season will afford them.

Your most obedient and obliged humble servant,

GO. WASHINGTON.

GEO. DENEALE
WILLIAM NEWTON
ROBERT YOUNG
CHAS. ALEXANDER
JAMES H. HOOE

Managers.

The rooms where the Alexandria Assemblies held their meetings are now a part of what is known as the City Hotel, and they were built some years before the portion known as Gadsby's Tavern, probably about 1780. The interior doorway shown on the plate is taken from this portion of the building.

I quote the following bit of history in connection with this hotel from the "*Recollections of Washington*," by G. W. P. Custis:

"It was in November of the last days, that the General visited Alexandria upon business and dined with a few friends at the City Hotel. Gadsby, the most accomplished of hosts, requested the General's orders for dinner, promising that there was a good store of canvas-back ducks in the larder. 'Very good, Sir,' replied the chief, 'give us some of them with a chafing-dish, some hominy, and a bottle of good madeira, and we shall not complain.'

"No sooner was it known in town that the General would stay to dinner than the cry was for the parade of a new company called the Independent Blues, commanded by Capt. Piercy, an officer of the Revolution. The merchant closed his books, the mechanic laid by his tools, the drum and fife went merrily round, and in the least possible time the Blues had fallen into their ranks and were in full march for headquarters.

"Meanwhile the General had dined and given his only toast, 'All our friends,' and finished his last glass of wine, when an officer of the Blues was introduced who requested, in the name of Capt. Piercy, that the Commander-in-chief would do the Blues the

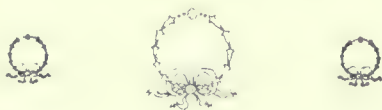
² Advertisement from the *Virginia Gazette and Commercial Advertiser*. "City Tavern.

"Sign of the Bunch of Grapes.

"The Subscriber informs his customers * * * that he has removed * * * to his new and elegant three-story brick house, * * * which was built for a tavern and has twenty commodious and well-furnished rooms in it, where he has laid in a large stock of good old liquors and hopes he will be able to give satisfaction to all who will favor him with their custom.

"ALEXANDRIA, VA., February 6, 1793."

JOHN WISE.



GADSBY'S TAVERN, ALEXANDRIA, VA.

[Date, 1793.]



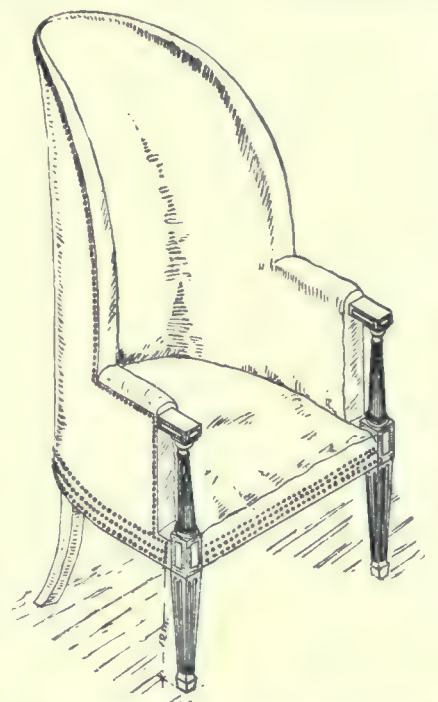
Mahogany Candlestick.

A Lesser Light of Washington Lodge; used at the funeral of George Washington.

In this building are found many items of interest, both from an architectural and a historical standpoint. It was erected in 1793, when Alexandria was a flourishing town, probably one of the most prosperous in the country. It was built by John Wise, a noted tavern-keeper in those days. The announcement of the opening of this hotel may still be seen in a *Virginia Gazette* of 1793.² Here the most prominent people of the day were feasted and fêted. In 1796 a banquet was given there by the Alexandria Washington Lodge of Masons. It was also a favorite place for assemblies, or balls, as we should call them now. A book called "*The Lodge of Washington*" tells us that at a ball given at the Gadsby Tavern on the 22d of February, 1798, Washington participated, by his presence, in celebrating his own birthday. A portion of the musician's gallery in this ball-room is shown in Plate 9, Part I. This gallery is not supported by posts from the floor, where they would interfere with the dancers, but is hung from the ceiling.

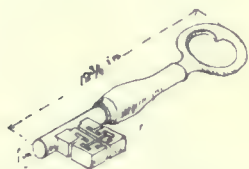
Alexandria was probably the first place to celebrate Washington's birthday. The ceremonies usually consisted of a parade by the military, and a birthnight ball. Assemblies were given regularly by the Washington Society of Alexandria, "attended by the beauty and fashion of the

¹ Plate 18, Part III.



Chair in Washington Lodge, Alexandria, Va., used by Geo. Washington when Worthy Master, 1788-1789.

honor to witness a parade of the corps. The General consented and repaired to the door of the hotel looking toward the public square, accompanied by Colonel Fitzgerald, Dr. Craik, and Mr. Herbert, and several other gentlemen. [This doorway was removed a few years ago from its original position and put up at a back entrance. See plate.] The troop went through many evolutions with great spirit and concluded by firing several volleys. When the parade was ended the General ordered the author of these recollections



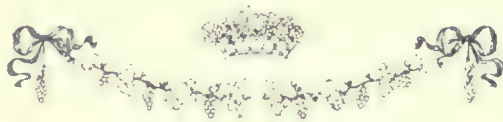
A Key of the Bastille presented to Washington Lodge by Lafayette, 1825, weighed 5 lbs.

to go to Captain Piercy and express to him the gratification which he, the General, experienced, in the very correct and soldierly evolutions, marchings, and firings of the Independent Blues. Such commendation from such a source, it may well be supposed, was received with no small delight by the young soldiers, who marched off in fine spirits, and were soon afterwards dismissed. This was the last military order issued in person by the father of his country." The next historical event of interest connected with this house was the banquet to Lafayette by the citizens of Alexandria on his visit to this country in October, 1824. On his visit he brought his son, Geo. Washington Lafayette, with him. He was met by

a long procession of citizens, old soldiers carrying old artillery and relics of Washington and the Revolution, all fully described in the *Alexandria Gazette* of Oct. 19, 1824. Robert E. Lee, then a boy, was a marshal in this procession. The hotel's name was changed for the third time, at this date being called Claggett's Tavern, from its host. "About 5 o'clock the General [Lafayette] attended the public dinner at Claggett's Tavern, at which were present many distinguished gentlemen, among others the Hon. John Quincy Adams, Secretary of State, Commodores Rodgers and Porter, General Macomb, Colonels Peyton and Harvie of the Yorktown Committee, and several others." Among thirty toasts the first was "The memory of our late illustrious neighbor and fellow-citizen, Geo. Washington." On the 21st of February, 1825, the Lodge of Washington gave Lafayette a Masonic banquet at this hotel. The members present, the songs they sang, the toasts they drank, the speeches they made, are all recorded in the Lodge of Washington. Lafayette's toast was, "Greece, let us help each other."

To about 1877 this building was used as a hotel, under the name of the City Hotel. Later it was used as an auction-house and storage-warehouse. I am indebted to the records of Alexandria Washington Lodge No. 22, for many of the facts mentioned as well as the privilege of making the sketches of relics of Washington.

GLENN BROWN.



The Seventh-Day Baptist Church at Newport, R. I.

THIS venerable edifice, for many years the place of worship of the Seventh-Day Baptist Society in Newport, some years ago passed by purchase into the hands of the Newport Historical Society, and is now occupied by that body as its cabinet and meeting-room. After long disuse, the building was re-opened to the public, with appropriate ceremonies, on the evening of November 10, 1884.

The church, when purchased by the Historical Society was found to be rapidly falling to decay, through long neglect and the action of the elements. A most thorough restoration became necessary, in the course of which portions of the work were entirely replaced with new, the character and ancient detail being scrupulously adhered to.

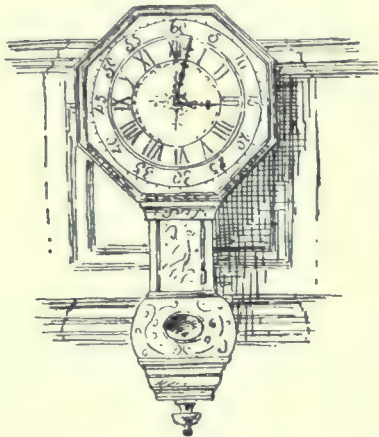
The Seventh-Day Baptist meeting-house, or church, as it is more generally styled, has a history of over one hundred and fifty years, having been erected in 1729. It demands more than a passing notice from the student of Colonial architecture for its venerable and sacred associations. Its structural and decorative features are thoroughly in unison with the best building practice of the second period of Colonial architecture, and are shown in detail on Plate 20, Part I and the accompanying sketches made in the church itself, previous to its restoration.

In the year 1678, Samuel Hubbard, one of the seven founders of the Sabbatarian Society in Newport, wrote to a friend in Jamaica, saying, "Our numbers here are twenty; at Westerly, seven; and at New London, ten." From the diary of the same Samuel Hubbard we learn that the church was organized in 1671. The Society always claimed to be

the oldest Sabbatarian and the fifth Baptist church in America. The first pastor was William Hiscox, who died May 24, 1704, in the sixty-sixth year of his age. Joseph Maxon was chosen to fill the office of travelling preacher for Westerly in September, 1732, and in October of the same year he was made pastor of both the Newport and Westerly churches. The Newport church, previous to the Revolution, maintained a strong and stirring organization: among its members were men reputable for their talents, learning and ability, and holding honored stations in public affairs. The war scattered the congregation, and the church never recovered its former prestige. Henry Burdick was ordained pastor, December 10, 1807. In 1808 the membership was reduced to ninety, and in 1809 to eighty-seven. The last pastor was Lucius Crandall. The records of the church terminate in 1839, and the last sacred services were held in that year. The sole surviving member of the Society living when the church passed out of the hands of the Sabbatarian trustees was Mrs. Mary Green Alger, who died on the 11th of October, 1884, at the age of ninety-three years, nine months and nine days, just one month previous to the dedication by the Historical Society. The church in the town of Westerly grew and prospered, and is still in a flourishing condition. Under the liberal Charter and Constitution of Rhode Island, the towns of Westerly and Hopkinton have always recognized as holy the seventh instead of the first day of the week. It is a curious sensation to walk through the streets of those towns on a Sunday morning and hear the buzz of machinery and the various sounds of a striving and busy community.

In 1706 the Sabbatarian Society purchased, in the then

town of Newport, a lot of land, situated at the junction of what are now known as Spring and Barney Streets, from Jonathan Barney, for "twenty-one pounds, six shillings, and eight pence, current passable money at eight shillings per ounce silver." The deed was taken in the name of Arnold Collins, goldsmith, a member of the Society and the father of Henry Collins, a distinguished citizen who took an active part in the affairs of the town and colony, and was one of the founders of the Redwood Library, giving the land on which that building stands. Two smaller portions of land were afterwards added to the church lot.



At a meeting of the Society held November 9, 1729, it was voted "that a meeting-house be built, thirty-six feet in length and twenty-six feet in breadth, on part of that land whereon the present meeting-house now stands; and voted at the same time that Jonathan Weeden and Henry Collins be appointed a committee to undertake the whole affair of erecting said house, and to raise money by subscription. Voted at the same time that the two afore-mentioned brethren do their endeavors to make sale of their present meeting-house to the best advantage they can, and dispose of the money towards the better furnishing of the house they are to erect."

The character of the first meeting-house is unknown, but it must have been a very simple affair. The house of 1729 is the subject of this sketch. Like most of the Colonial buildings which I have measured, the dimensions overrun the established plan and instructions. The church measured thirty-seven feet front and twenty-seven feet deep, and all its parts and details are laid out with scrupulous exactitude with reference to symmetry and proportion.

The exterior of the church is of the most severe and barn-like character; with two rows of windows having plank frames, and with a shallow cornice, made up of a gutter and bed-mould, the latter mitreing around the heads of gallery window-frames. The entrance door has no features worthy of notice, and the steps are of Connecticut brown-stone, the usual material used for that purpose in Colonial work.

The roof is a simple double pitch, the frame being of oak timber and shown on the sectional drawing. The tie-beams, hewn into curves, are curious instances of framing. All furring-down for the ceiling is dispensed with, and the lathing is nailed directly on the 4" x 4" furrings, which are tenoned between the tie-beams.

All the timbers, with the exception of the tie-beams, are squared. The framing at the junction of the principals and tie-beams was badly conceived, and the hidden tenons rotted off, permitting the building to spread badly. In restoration it became necessary to insert two tension-rods and draw in the walls to their original vertical position. These rods run across the building at the line of the cornice.

The large drawings indicate the conscientious attention to detail which the Colonial mechanics were wont to bestow upon their works. The greater part of the inside finish is made of red cedar, painted white. All the members were wrought by hand, and the amount of curved and moulded work, including mitres, is extreme.

While engaged in making the measurements preparatory

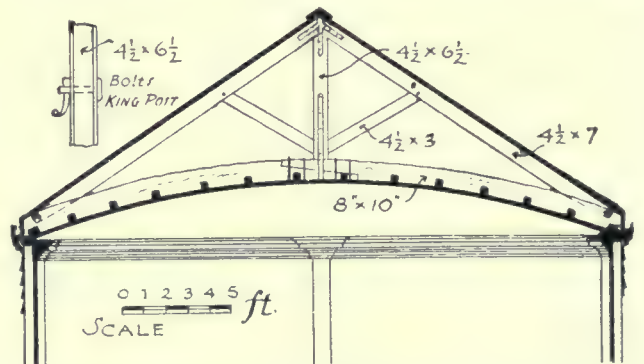
to the restoration, I was struck by a coincidence which gradually developed as the work progressed. It has always been a mystery, unsolved by investigation, as to who designed Trinity Church in Newport. It was erected in the years 1724-25, through the instrumentality of the English Society for the Propagation of the Gospel in Foreign Parts. The plans and instructions must have come from England, as it was not until some years later that architects of talent, like Peter Harrison, emigrated to the colonies. It is a free copy of Wren's church of St. James, Piccadilly, having the general character of that edifice, with, however, some strongly-marked differences. Instead of the row of Corinthian columns along the gallery, and supporting the vaulted ceiling, it has square and fluted piers, and the lower piers are much smaller, although panelled in the same way as those at St. James's. The ceiling is also different, substituting for a simple barrel-vault an elliptical and groined system of vaulting.

Whoever may have been its architect, the men who built Trinity church, in 1724-25, also built the Sabbatarian church, in 1729. It is not probable that an architect was employed for the latter edifice, but the section of every moulding and detail is the same in both structures, indicating the use of one set of hollow and round planes by the same hands. The designs of the galleries, piers and panelling are also the same. One feature in the Sabbatarian Church is, however, unique; *i. e.*, the pulpit stairs. These stairs, although partaking of all the characteristic features of the best domestic work of the day, are richer in detail and are more delicately wrought than in any other staircase of the time with which I am familiar. The staircase in Trinity Church is of a much simpler design, and the one in the Christopher G. Champlin house, the best domestic example in Newport, shows much less elaboration.

The panelling under the sounding-board of the Sabbatarian Church is the same as that on the ceiling over the warden's pew in Trinity Church, and the small pedestal on the sounding-board was surmounted by an English crown, probably of the same character as the one still remaining on the organ of old Trinity.

The tablets on the wall back of the pulpit, and shown on drawing, were presented to the Society by Deacon John Tanner, in 1773. The lettering is still clear and bright, with scrolls in the arched tops. Below the Decalogue appears the following text from *Romans III, xxi*: "Do we then make void the law through faith? God forbid; yea, we establish the law."

There is a legend that when the English army took posses-



NOTE. — The tie-beams are of rough-hewn timber, curved by the axe, scarfed in centre. The iron straps are roughly forged and the bolts which secure them to the king-post are simply driven through, the ends turned over and keyed. The timber is all of oak. The furrings for ceiling are about 4" x 4" and tenoned into the tie-beams at each end. The lathing is directly on the furrings. Each principal runs down to a feather end, but is tenoned into the tie-beam and pinned. The building spread badly, and in its restoration iron tension-rods were put in between the plates.

sion of Newport, in 1777, and desecrated all the places of worship, except Old Trinity and the Sabbatarian Church, by using them for riding-schools and hospitals, the latter edifice

was saved and guarded through respect for the Decalogue and the royal crown found within its walls.

The clock, forming the initial cut of this article, hangs on the face of the gallery, between the two central piers, facing the pulpit. It was made by William Claggett, a celebrated horologist of his day in Newport. The clock in the tower of Trinity Church was also made by him, and many of the tall clocks, with sun, moon, stars and signs of the zodiac, fre-

quently found in the possession of old families, bear his name. The church clock has been repaired and is again marking the hours, not of long and prosy sermons dealing with colonial brimstone, which seems to have been a very prominent article in the faith of our ancestors, but striking hour after hour the onward march of Newport's history, down from the eventful and romantic past, into the unknown future.

GEO. C. MASON, JR.



Six Hours in Salem, Massachusetts.



On Gallows Hill.

THE materials for the accompanying drawings and sketches, and the following facts, relative and irrelevant thereto, were collected by the present writer and a friend in a six-hour-long visit to Salem, supplemented by a short preliminary cramming at the Boston Library on the evening previous thereto. In so short a time, and with imperfect facilities (our only instruments were note-books, rules and pencils, and a kodak camera), it is perhaps presumptuous to suppose that much of fresh interest or of permanent value could be gathered in a field already so well harvested by such men as Arthur Little, Frank Wallis and others not less competent, but it so happened, partly by accident and partly also from design, that we devoted our attention principally to houses not treated before. In so doing we have hoped not only to escape comparisons, sure to be disastrous, but also to augment, in some slight degree, the sum total of drawings and documents pertaining to Colonial architecture in America.

In the popular mind, Salem is so indissolubly associated with the idea of witchcraft that in any article on the subject, however practical its nature or prosaic its style, it would be impossible not to refer in passing to that insane delusion, the horrid and bloody results of which have made the town famous not in the history of the country merely but in that of humanity at large. Indeed, the tragedy enacted there two centuries ago colors the life of the place to-day, and, like a murderer's conscience, clamors for recognition. There is a sinister something in the names one hears, such as the "Witch House" and "Gallows Hill"; the very word "witch," which once struck terror to brave hearts, is used now by tradesmen to enhance the value of their wares. In the court-house are still to be seen the documents relating to the trials, and objects used as evidence; among them the "witch-pins" with which the accused were supposed to have tormented their victims. On the corner of Washington and Lynde Streets we came upon a black bronze tablet bearing the following inscription:—

"Nearly opposite this spot stood, in the middle of the street, a building devoted from 1677 until 1718 to municipal and judicial uses. In it, in 1692, were tried and condemned for witchcraft most of the nineteen persons who suffered death on the gallows. Giles Corey was here

put to trial on the same charge, and, refusing to plead, was taken away and pressed to death. In January, 1693, twenty-one persons were tried here for witchcraft, of whom eighteen were acquitted and three condemned, but later set free, together with about 150 accused persons in a general delivery which occurred in May."

It was like encountering a funeral on the street, and, hurried and preoccupied as we were, we could not but pause, and try to realize, if only for an instant, the terror which ruled the community when husbands accused wives, and children parents, and safety lay neither in wealth nor station — least of all in innocence — and fear and cowardice passed like a pestilence from heart to heart.

In reading over the reports of the witch trials one is afflicted by a feeling of something uncanny in it all, and is tempted to believe in witchcraft — obsession by evil spirits, and the rest; but time has strangely reversed the positions of accuser and accused, for now it is the judges who appear to be the vehicle of the diabolic will, so blind and implacable they seem — so intent on having the blood of their victims. A single instance will suffice to illustrate this: One of the afflicted girls declared that Sarah Good, then on trial, had cut her with a knife and broken the blade in her flesh. Search



Pickering House.

was made, and, sure enough, the blade was found on Sarah's person. A young man, thereupon, arose and exposed the fraud. He produced the remainder of the knife, and told how he had thrown the broken blade away in the presence of the girl; but the Court, instead of admitting his evidence, dismissed him with an admonition not to tell lies and continued the taking of testimony. What wonder that

justice such as this wrung from Martha Corey the pathetic protest: "You are all against me and I cannot help it!"

Next to its having been the centre of the witchcraft delusion, Salem is perhaps most famous as the birthplace of Nathaniel Hawthorne and the supposed scene of many of his



Custom-House.

romances. The house where he was born, and others in which he lived at various times, may still be seen by the curious visitor, and so intermingled do the real and the ideal become with the lapse of time that one of the principal "objects of interest" is a house supposed to have been the original of the "Seven Gables," though there is little or no evidence in support of such an assumption. Whatever may have once been its condition, it certainly tallies ill with Hawthorne's description; and of gables we counted only two. The Pickering house came much nearer our own ideal—even to the magnificent old elm before the door. These two are about the only remaining examples of the many and steep-gabled houses built here in the middle of the seventeenth century, in evident imitation of the Gothic half-timbered cottages of England.

We visited the Custom-house, where Hawthorne served a term in the capacity of Surveyor of the Port, an experience which he subsequently immortalized in his introduction to the "*Scarlet Letter*." The place looks to-day exactly as he there describes it:—

"In my native town of Salem, at the head of what, half a century ago, in the days of old King Darby, was a bustling wharf,—but which is now burdened with decayed wooden warehouses, and exhibits few or no symptoms of commercial life; except, perhaps, a bark or brig, half way down its melancholy length, discharging hides; or, nearer at hand, a Nova Scotia schooner pitching out her cargo of firewood,—at the head, I say, of this dilapidated wharf, which the tide often overflows, and along which, at the base and in the rear of the row of buildings, the track of many languid years is seen in a border of unthrifty grass,—here, with a view from its front windows adown this not very enlivening prospect, and thence across the harbor, stands a spacious edifice of brick. From the loftiest point of its roof, during precisely three-and-a-half hours of each forenoon, floats or droops, in breeze or calm, the banner of the Republic; but with the thirteen stripes turned vertically, instead of horizontally, and thus indicating that a civil, and not a military, post of Uncle Sam's Government is here established. Its front is ornamented with a portico of half a dozen wooden pillars supporting a balcony, beneath which a flight of wide granite steps descends towards the street. Over the entrance hovers an enormous specimen of the American eagle, with outspread wings, a shield before her breast, and, if I recollect aright, a bunch of intermingled thunderbolts and barbed arrows in each claw."

Fresh from a reperusal of Hawthorne's description of his

life there, we tried to imagine him as still an incumbent of the post, going about his accustomed duties, and we almost duped ourselves into believing that we would see his familiar figure within each newly opened door. There was little to discourage such a fancy. For aught that we could see, he might have left there only yesterday. The same superannuated sea-captains, apparently, slouched about the corridors, calling one another "Cap," and discussing the last or coming "clam-fry," just as they did when Hawthorne passed among them like a prince disguised among his poor,—he alone conscious of his rank and power, and waiting till the time came to declare it. One of the above-mentioned dignitaries showed us the window at which Hawthorne worked, and the chamber in which he found the scarlet letter (if he ever found it, except in a chamber of his brain), in a manner which showed it to be an accustomed service.

The building itself, erected about the beginning of the century, impressed us as a fine example of later Colonial architecture, full of dignity and repose, and, though scarcely larger than some of the houses with which it is surrounded, expressing in unmistakable and appropriate terms its character and office.

Hawthorne is by no means the only illustrious son of Salem. Prescott was born here; here Roger Williams taught and preached, and Count Rumford kept a store. Washington and Lafayette both visited the little town in the stirring Revolutionary days, and almost all of the presidents since. It is said that the first armed resistance to British authority occurred at the North Bridge in an engagement known as "Leslie's Retreat." In the war of 1812 the battle between the "*Chesapeake*" and the "*Shannon*" was fought off the shore of Salem, and was witnessed from the hills by the townspeople.

But more interesting to us than the town's history were the lovely old houses of which it is built up.

We had come to see them and to this purpose we devoted our remaining time. To the mind of an architect the buildings of Salem arrange themselves naturally into three classes: First, those very old houses, built by early settlers in the most primitive times, possessing all the dignity and simplicity and, withal, the barrenness of the Puritan character, and around which cluster many strange, true histories and curious traditions; second, those built in later Colonial and Revolutionary days, usually by rich merchants and ship-owners, when Salem had become a principal port of entry, and an important commercial centre, and in which the Colonial style is exhibited in its very flower; and third, those purely modern structures

—confused, chaotic—which have sprung up in profusion in some parts of the town, like weeds in an old-fashioned garden.

The very oldest house of all, as well as the most famous, is the Roger Williams house, on the corner of Essex and North Streets. The exact date of its building is not known, but it cannot be far short of three centuries ago, for in 1675 the



A Salem Back-yard.

chimneys had to be taken down and rebuilt. It again suffered alteration in 1746, and now a vulgar little modern drug-store grows out of its withered old side, like some excrescence, indicative of age and disease and swift-coming dissolution. The western portion, with its quaint, overhanging

second story, is almost all that remains of the original structure, but from it, in imagination, one may reconstruct the whole.

In 1635 this house was the home of Roger Williams, and from it he was driven by Puritanical intolerance to seek shelter among the Indians at Narragansett Bay, where he



Pingree House.

founded the State of Rhode Island, as every school-boy knows. In a letter to his friend, Major Williams, he thus refers to the event which drove him thither:

"When I was unkindly and unchristianly, as I believe, driven from my house and land and wife and children (in the midst of a New England winter, now about thirty-five years past) at Salem, that ever honored Governor, Mr. Winthrop, privately wrote to me to steer my course to the Nahigonsset Bay and Indians for many high and heavenly and publick ends encouraging me from the freeness of the place from any English claims or patents. I took his prudent motion as an hint and voice from God, and waving all other thoughts and motives I steered my course from Salem (through winter snows which I feel yet) into these parts where I may say Peniel, that is, I have seene the face of God."

The house passed then into the possession of Captain Richard Davenport, whose administrators sold it in 1675 to Jonathan Corwin, notorious as being one of the two magistrates before whom were tried and condemned those first persons, "charged with certain detestable arts called witchcraft and forceries wickedly and feloniously used, practised and exercised by which the persons named were tortured, afflicted, pined, consumed, wasted and tormented." The preliminary examinations of some of the accused are said to have taken place in a room of the old house, and this circumstance has given it the name of the "Witch House," by which it is best known.

In rummaging over some old files of the *Essex Institute Bulletin* in the Boston Library I came upon a transcript of the contract between Corwin and one Daniel Andrewe for remodelling the house. I give it here entire. As an example of an early specification, it will be seen to possess all the diffuseness and obscurity common to such documents at the present time:

"The said Daniel Andrewe is to dig and build a cellar as large as the easterly room of said house will afford (and in the said room according to the breadth and length of it) not exceeding six foot in height; and to underpin the porch and the remaining part of the house not exceeding one foot; the said kitchen being 20 feet long and 18 feet wide; and to make steps with stones into the cellar in two places belonging to the cellar, together with stone steps up into the porch. 2. For the chimney he is to take down the chimneys which are now standing, and to take and make up of the bricks that are now in the chimneys, and the stones that are in the lean-to cellar that now is, and to rebuild the said chimney

with five fireplaces viz: two below and two in the chambers and one in the garret; also to build one chimney in the kitchen with ovens and a furnace, not exceeding five feet above the top of the house. 3. He is to set the jambs of the two chamber chimneys and of the easternmost room below with Dutch tiles, the said owner finding the tiles; also to lay all the hearths belonging to the said house and to point the cellar and underpinning of said house and so much of the hearths as are to be laid with Dutch tiles the said owner is to find them. 4. As for lathing and plaistering he is to lath and fiele the four rooms of the house betwixt the joists overhead and to plaister the sides of the house with a coat of lime and haire upon the clay; also to fill the gable ends of the house with bricks and to plaister them with clay. 5. To lath and plaister the partitions of the house with clay and lime and to fill, lath and plaister the porch and porch chambers and to plaister them with lime and haire besides; and to fiele and lath them overhead with lime and to fill, lath and plaister the kitchen up to the wall plate on every side. The said Daniel Andrewe is to find lime, bricks, clay, stone, haire together with labourers and workmen to help him, and generally all the materials for effecting and carrying out of the aforefaid worke, except laths and nails. 7. The whole work before mentioned is to be done, finished and performed att or before the last day of August next following provided the said Daniel or any that work with him be not lett or hindered for want of the carpenter worke. 8. Lastly, in consideration of the aforefaid worke, so finished and accomplished as aforefaid, the aforefaid owner is to pay or cause to be paid unto the said workmen the summe of fifty pounds in money current in New England, to be paid att or before the finishing of the said worke. And for the true performance of the premises, we bind ourselves each to other, our heyeres, executors and administrators, firmly by these presents, as witnesse our hands, this nineteenth day of February, Anno Domini 1674-5

JONATHAN CORWIN
DANIEL ANDREWE "

The meeting-house in which Roger Williams used to preach — the first for congregational worship built in America — has been carefully restored and preserved, and stands now in the rear of the Essex Institute. The frame is about all that remains of the original building.¹ It is so small that a person reaching forward from the front of the gallery might touch the extended hand of the minister behind the desk. It is used as a repository for many curious relics, among them Hawthorne's desk, at which the "*Scarlet Letter*" was written, or at least begun.

The Pickering house, before alluded to, is also of great antiquity, having been built in 1651 by John Pickering, and inhabited ever since by his direct lineal descendants. For this reason, perhaps, it betrays few evidences of the ravages

of time. There are other houses in Salem, built about the sametime, which, though interesting historically, present few attractions to the lovers of architectural beauty. It was for those built about the year 1800 that we reserved our admiration and our lead-pencils — great square structures, usually of brick and stone, with wooden cornices and porches. One



Typical Salem Frame House.

of them, typical of the whole class, especially arrested our attention by the beauty of its proportions and detail. Standing

¹ During the current year Mr. Eben Putnam has brought forward an elaborate argument, which seeks to show that this cherished relic is not the first meeting-house erected in 1634 and that, even if it is the earliest church building in Salem, still earlier churches were erected — the Boston and Cambridge churches in 1632 and the Dorchester church in 1633. — Ed.

a little back from the street, and apart from its neighbors on either side, it displayed a façade plain almost to barrenness, but so well fenestrated and divided horizontally by broad bands of brickwork at each floor-level as to quite fill and satisfy the eye. This wall was finished with a well-proportioned cornice, and this, in turn, surmounted by a delicate balustrade. The only other bit of ornament consisted in one of those dainty and beautiful semicircular porches before the entrance, of which we saw so many in Salem. Through the courtesy of its occupants, we obtained admission to this house, and made drawings of much of its interior woodwork, which was both rich and refined. It was while so engaged that we first learned that the house had been the scene of one of the most horrible murders in all the history of crime, known at the time of its committal as the "Salem Murder," and celebrated alike for its cold-blooded brutality, the high position of many of the individuals concerned, and the singular succession of fatalities which accompanied and followed it. The facts are, briefly, these:

In a room of the old house, on the night of the 6th of April, 1830, Capt. Joseph White, a rich and respected citizen of Salem, was stabbed and beaten to death, as was alleged, by his nephews, George and Richard Crowninshield, and an accomplice, in order, it is supposed, to obtain possession of the old man's will. When the crime was discovered, the whole countryside was aroused, a great public meeting held, and the murderers hunted down and apprehended. In the trials which followed, some of the greatest lawyers in the country participated, among them Daniel Webster and Samuel Hoar. The jury failed to agree, and so the trials came to nothing; but they were full of startling and dramatic incidents. Chief Justice Isaac Parker, immediately after delivering his charge to the jury, fell forward, dead, and one of the Crowninshields killed himself in jail while waiting trial. The other, Richard, was the inventor of some of the most intricate machinery used in the factories of New England to-day.

This tale, when we heard it, somehow dampened our architectural ardors. At this window, we reflected, where now the sun streamed so brightly in, the assassin entered; these floors creaked warningly beneath his stealthy feet, and then were treacherously still; this spotless white woodwork had been crimsoned by the old man's blood; these walls resounded with his dying groans. We did not care to linger after that, but tiptoed down the broad stairs and through the

still hall out into the welcome noise and glare of Essex Street.

The Essex Institute was just next door, and we spent half an hour very pleasantly in the museum, where there are many pieces of fine old furniture and woodwork taken from houses now destroyed. We found fine furniture, also, in the house of Major George Whipple, and the first "Salem cupboard" that we had ever seen.

A little beyond the Essex Institute is the armory of the Salem Cadets, a stately old house built by Col. Francis Peabody in 1818. Its front is diversified by two segment-shaped bays, in this respect a departure from the usual Salem type, though a common feature of many old houses in Boston. The interior is more than ordinarily grand, one room containing a white marble mantel with carved caryatides. Off of the stair-landing is a banquetting-hall finished in oak in Elizabethan Gothic, where, we are told by the guide-book, "Prince Arthur of England was entertained at dinner on the occasion of his attending the funeral of George Peabody, the banker, February 8, 1870." This rich, dark, elaborate interior is in startling contrast to the trim white Colonial finish of the rest of the house.

We left Salem for Boston about three in the afternoon, with such feelings of regret as must have been Sinbad's on quitting the Valley of Diamonds, for, to our unaccustomed Western eyes, the place seemed a veritable mine of architectural wealth. The permanent impression left with us by our hasty visit was of an exceedingly quaint and picturesque old town, striving here and there to be "smart" and modern, like some faded spinster who has seen better days, who mistakenly prefers our shoddy fabrics to the faded silks and yellow lace and other heirlooms of an opulent past. The old houses which we visited, as redolent with memories of other days as a rose that has been kissed and laid away, awoke in us a mood of pleasant melancholy full of vague guesses and conjectures. It was as though the houses themselves were trying to communicate to us their secrets, and had half succeeded. They seemed, indeed, human in a way that modern houses never do—like the Colonial dames, their mistresses—trim, plain and a bit prudish in outward appearance, but interiorly beautiful, full of fine and delicate sentiment. This comparison, fanciful perhaps, is yet applicable to the old houses of the South, which occupy their acres more invitingly, with less restraint, and are, altogether, more charming outwardly, yet, within, are not without a certain strain of coarseness.

CLAUDE FAYETTE BRAGDON.



The Relation of Georgian Architecture to Carpentry.



SMALL need is there for any one to be at pains to prove the importance of timber-work as an element in English domestic architecture. The very paucity of our evidences of the earlier methods of British house-building is in itself a testimony to the prevalence of wood as the principal means of construction. The students of mediæval architecture sometimes wonder why it is that the subjects offered for their consideration are nearly always churches, sometimes castles, and but seldom houses. And the main reason for this disproportionate survival of religious buildings is, no doubt, the simple fact that the Englishman of the Middle Ages, and indeed of later times, though he associated stone with his ideas of church-building, used timber of choice and of necessity for the walls of his own house. Fire and old age have made clearance of these wooden homes, but have left the masonry of the cathedrals. Even churches, as we know, were built of timber in the first days of British Christianity, and if we can realize the fact that the primitive English places of worship were not only very small, but of very light wooden construction, and perhaps without any foundations, we shall appreciate the possibility of there being more human force than miracle in the feat of St. Dunstan, who, with a thrust of his strong shoulder, corrected the orientation of a chancel which did not duly face the East.

It might almost be said that the history of English domestic architecture has been a record of the progressive rejection of timber. To-day we are within easy distance of building houses in which there is no timber at all; we have certainly achieved the power of dispensing with wood as a constructive element, and, indeed, we exercise this power to such an extent that there are houses of which it could be claimed that they contain no wood except such as is there for decorative purposes — and

for doors. Our floors, our very roofs, we make of concrete and steel, our stairs are stone or concrete, our window-frames are iron or gun-metal, and, though one may enter a room which appears to have a wooden chimney-piece and a painted deal dado, the chances are that you will find the former to be cast-iron and the latter some composition of asbestic plaster. The wooden door, it must be owned, dies hard, but I saw



Fig. 1. Godfrey House, Hollingbourne, Kent. Built 1587; restored 1859.

a door, apparently of mahogany, the other day which, its creator proudly declared, was mainly composed of a new species of fireproof papier-maché! Except on grounds of fire-prevention, this successful contest against the work of the carpenter and joiner is a spectacle of the most melancholy kind — most melancholy and most modern. For, though the struggle has, in a sense, been going on through all the ages, the conclusion that wherever a substitute can be found for wood it should be used in preference to it is a product of

entirely modern reasoning. Even in the days of the eighteenth century the verdict in the battle of materials was wont to go the other way. In fact, it might be stated as a general proposition that the architects of the Georgian period believed in their inmost hearts that in spite of the rivalry of other materials, there was really in the long run nothing like wood. The versatile Dean Aldrich, in his Latin treatise on the elements of architecture, bids his readers, if they would secure a sound foundation, lay the footings of their walls on trunks of trees; and those of us who are engaged in London architecture are aware that a frequent source of unexpected expense in street building is the necessity for cutting out of the old party-walls (under the peremptory orders of a district-surveyor) the "bond-timbers," without which our forefathers considered a brick structure incomplete. In fact, it would almost seem as if even a hundred years ago the builders of houses, while realizing the usefulness of brick and stone, were still scientifically convinced that, for real stability, unity and solidity in any fabric, timber was a necessity.

But we must go back for a while and look at the antecedents, in order that we may see what stages led up to that phase of English architecture which, when carried overseas and translated into Colonial terms, took so kindly to its new climate, and seemed to find in the luxuriant timber supply of the New World not so much a need for any modification of its methods as an opportunity for fuller realization and development on the original lines.

Timber construction had taken several forms in British architecture. The most familiar, perhaps the most typical, form of timber exterior is that which presents itself in Chester and the neighborhood, and which we know as "half-timbering." Its structural origin is very simple: it consists of the primal elements of wooden formation. However wooden walls may be finished, they consist essentially of some form of framework which would not of itself exclude the weather,

having interstices between its structural posts. The necessary continuous solidity of the walls is secured either by filling these interstices or by covering the whole formation. In the case of the half-timbering it is the former method which is adopted. The posts, which are the elements of the

fabric, are exposed and the intermediate spaces are filled-in with plastering. The richer and more elaborate examples of this much admired, but sometimes *bizarre*, style of art are well known, and are fully illustrated in the books which deal specifically with this class of work. The specimens which I offer here in illustration of the subject are taken from less known buildings, and are chosen for their simplicity of style — there is nothing aggressively

Jacobean or Elizabethan about them. They have no strong reminiscences of Gothic tradition, still less do they breathe the spirit of the New Birth. They are quiet evidences of straightforward Anglo-Saxon construction in a plain, honest Anglo-Saxon material. They are *homes* in fact. And whatever there is about them of style is of that style which is merely the outcome of direct expression in handicraft. It

is the style of the bench, not that of the study. They show craftsmanship, not scholarship. One of my illustrations, that of Godfrey House, Hollingbourne, has an ascertained date. It was erected in 1587, and, strangely enough, has survived without hopeless disfigurement a restoration in 1859, a date at which restoration could still be unkind. This photograph with that of Wesley's cottage at Rolvenden Layne (Kent), exhibit the use of



Fig. 2. Wesley's Cottage, Rolvenden Layne, Kent.



Fig. 3. Rawlinson Farm: Front View, Rolvenden, Kent.

diagonal struts in the framing, which in some examples is found strongly developed, and in others is purposely, as far as possible, suppressed. Obviously there are conditions under which diagonals of this kind are a great source of strength in a construction which without them might succumb disastrously to oblique pressure, but it is a curious fact that rural builders, who cultivated this picturesque method,

were sometimes very unmethodical in their disposition of these elements of stability, and appear to have used at random what one thinks should be a calculated force in the structural economy.

The two views (Figs. 3 and 4) of Rawlinson Farm, Rolvenden (Kent), give an example of the *vertical* method undisturbed by any diagonal features of design. Brick is, of course, employed for the chimneys in all these constructions and in the last example is even made use of for some of the walling, but the constructors have evidently felt that for general purposes the claims both of beauty and economy demanded the use of timber. The cottage at Martyr Worthing (Fig. 5), a very humble little building, leads to the mention of a second method of filling-in

between the posts of the framework—the use, namely, of brickwork itself as a sort of subsidiary. This method is a strange reversal of our modern methods and modern ideas. The architect of to-day, who uses his half-timber work for its visible effect rather than for any constructional value, is wont, in England at least, to plant his timber framing (sometimes rather thin framing, too) upon a backwork of brick, thereby acknowledging to himself at least, if not to his public, that he looks to the brick for stability, warmth and resistance to weather, and recognizes the wooden formation as a merely æsthetic adjunct. With the older generation the motif was reversed. Brick was well enough for a mere filling-in, but the strength was expected from the timber.

Another cottage (Fig. 6) exhibits yet another method of finishing the surface of a timber-built wall. The upper story is so plastered and colored as to produce the appearance of a uniform material. The plaster-work of the filling-in between the beams is either quite flush with the face of the timber (as in the left-hand portion of the building) or is brought so far forward, as in the right-hand gable, that the

lath-work and rendering are carried right over the face of the wooden posts. In this example will be seen an instance of the device common to most European town architecture of wooden construction, the corbelling-out of the upper story in advance of that below. There are many good reasons for this expedient, and its method of construction is extremely

simple. It will be understood that the carrying over of the upper wall-surfaces not only provides a shelter for passengers on the pavement, but is a great protection to the building itself. In any building in which such a treatment is applied to one story above another in several stages, it is obvious that the foundations are completely protected from drip, and that each stage is shielded from wet by the stage above it. Another advantage where land is

valuable is that, while observing the frontage line at the street level, the owner gains a little added accommodation by enlarging his site, so to speak, at the upper levels. Needless to say, the Vestries, Borough Councils and District Surveyors of modern cities are very chary of permitting such old-time methods of overhead trespass.

The simplest method of effecting an overhanging wall of this description is to carry the floor-joists through the front wall, allowing them to project to the required distance. On the end of these joists, which thus become cantilevers, is placed the wooden framing which forms the front wall of the upper story, neatly finished off with a moulded fascia.

One of the noteworthy facts in the history of English timber architecture is that, in spite of all the changes of passing styles

and fashions, almost in opposition to them, it pursued its course as a natural vernacular and traditional craft, and thus retained a continuity unknown to the kindred arts of masonry and brickwork. The carpenter had a soul above foreign novelties, or, to put it more simply and, perhaps, more truthfully, he had about him a good British obstinacy, which

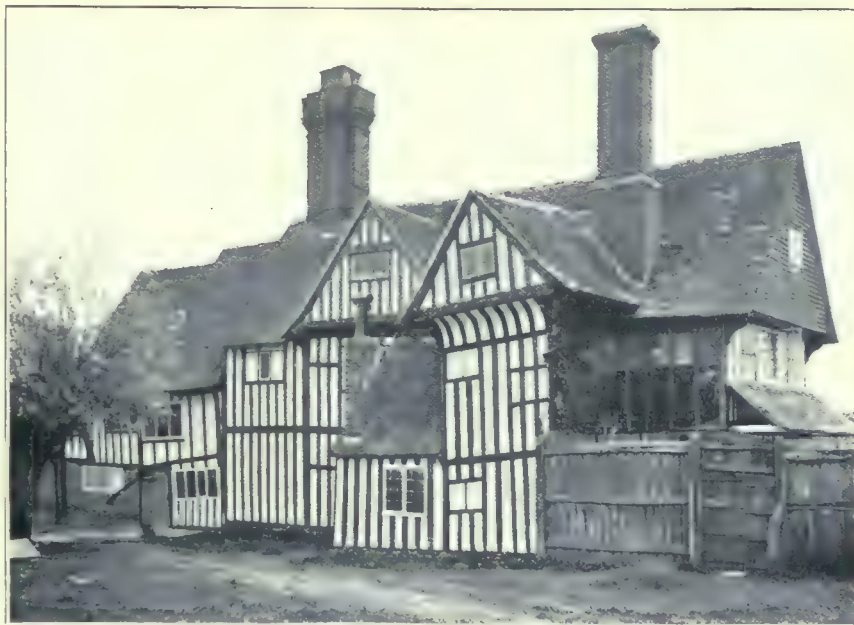


Fig. 4. Rawlinson Farm: Rear View, Rolvenden, Kent.



Fig. 5. Cottage at Martyr Worthing, near Winchester, Hants.



Fig. 6. House at West Wycombe, Bucks.



Fig. 7. The Butter Walk, Dartmouth.



Fig. 8. Old House in Hooper Street, Dartmouth.



Fig. 9. Detail of Window in the Butter Walk, Dartmouth.

retarded the growth of innovation and kept alive the spirit of antiquity in his handiwork. Mr. Blomfield, in his *"History of the Renaissance in England,"* gives full prominence to this important factor in the architectural developments of our country. "The earlier examples of sixteenth-century carpentry are," he says, "Gothic rather than Renaissance in character. The old methods in use by the excellent carpenters of the fifteenth century were regularly followed, and the gables, the overhanging stories, the spurs or angle-posts, cusping and tracery, and many a detail of ornamentation show that, in spite of the changes that were imminent, the carpenter followed the mediæval tradition as faithfully as his inferior skill would allow, and few things are more remarkable in the history of English art than the pertinacity of this tradition."

tional conservatism to which Mr. Blomfield alludes. Thanks to an almost divine protection which has saved many of these beautiful fabrics from the destruction which might have seemed almost inevitable, it would be possible still to illustrate this part of the subject with a very large collection of reproductions from buildings still in existence. The few photographs here brought together will be enough for our immediate purpose. Five of my examples (Figs. 7, 8, 9, 10, 11) are from Dartmouth, a town which rivals Chester in its devices for obtaining the maximum amount of house-room over the pavement, and like

Chester, though in a less degree, secures the result by the erection of a colonnade above the sidewalk, thereby producing a covered way. The houses in the Butter Walk (Figs. 7 and 10) belong, I suppose, to the middle of the seventeenth



Fig. 10. The Butter Walk, Dartmouth.



Fig. 11. House at Dartmouth.



Fig. 12. Two Houses in the High Street, Exeter.

The whole of the Elizabethan and Jacobean periods of English architecture must have been full of manifestations of street architecture exhibiting the principles of construction with which I have been dealing and the spirit of tradi-

tion, and are certainly brilliant examples of an architecture the style of which is much more easily defined by geographical than by chronological limits. Its genius, one may say, is Gothic: it is of a piece with the traditions of

that older England to which the whisper of the Italian awakening had not yet come; nor can it be said that, while Gothic in structure, it is Classic in detail: certainly it offers here and there a passable "guilloche," and there is a hint in places of a dentil-course and a regulation beaded astragal, but the closer one looks the less evidence one finds of the proprieties of scholarship. That twining vine of the first-floor frieze has about it an archaic freedom that might grow upon an "ambo" at Torcello, and the uncouth slab that surmounts the columns (who shall dub them Doric?) is far more like the rude energy of Ravenna than any example to be found in the handbooks of Palladio or in the *"Mirror of Architecture."* The sashes which have found their way into the top story and into the sides of the bay-window are, of course, interpolations, little bits of innovation already grown old. The two further Dartmouth examples (Figs. 8 and 11)

in Figure 13, which I take to be a somewhat older house.

To turn from Western England to Kent, we see once more what can be done with timber, and how long it may endure in the two examples which I have taken from Rochester. The designer of the house in Figure 14 must, I think, have produced an internal effect which it might be worth while to repeat in modern buildings. There has been in modern England a strife of architects over the subject of the function of windows, one extreme school holding that as the use of a window is to let in light, it is well to range the windows at a high level along the whole length of the window wall, the other arguing that the window's mission is to give the inhabitant the means of looking out, and that, therefore, the sill must be placed so low down that the eye even of a person sitting well back in the room is not obstructed in its outward vision; a middle school, containing most persons of



Fig. 13. Old Houses in the High Street, Exeter.



Fig. 14. Eastgate House, Rochester, Kent.

are evidently of the same period. They exhibit the same excellence of carving in the corbels which support the bay-windows, proof of the fact, which is sometimes overlooked, that alongside of an almost barbaric habit of sculpture in frieze-work and running ornament there existed in England, throughout the seventeenth and eighteenth centuries, a school of architectural carvers whose work had all the elements of rustic vigor and beauty.

The West of England must have been especially rich in timber street-architecture. Even in Bristol, a town which is becoming rapidly modernized, there are side-streets close to the main thoroughfares that set one thinking of Shakespeare, and Exeter, a city not yet absorbed by the enterprise of the latter-day commerce, contains several houses of ancient date. The simpler of my two examples (Fig. 12) is a good specimen of that bow-window treatment, coupled with overhanging stories, which gains for the owner increased accommodation on each higher floor; and the same thing is exhibited

common sense, has realized that the window has, and always has had, both functions, and has, therefore, perpetuated the use of the ordinary normal window, which, while keeping a low sill, gets what effect of breadth it can, without unduly absorbing the wall-space. I think that this Rochester window would unite the demands of both disputant parties, not by the concessions of compromise (which imply a sacrifice on both sides, but by positively uniting the claims of both systems). In the other Rochester house (Fig. 15) we may admire the bravery which has abandoned symmetry. We have here an elevation marked out by three gables; beneath them on both first and second floors are three bay-windows, but the designer thinking more of inward convenience than outward effect, or, perhaps, realizing, as few men realize in these days of drawing-boards, that a building in a street is not often seen in true orthographic elevation, has thrown his centre-lines to the winds and produced a composition whose grace is no way marred by the neglect of vertical rhythm.

These instances will have given point to the quotation from Mr. Blomfield's book, and will have shown how it came about that the development which we know as Georgian architecture found the English builders steeped in the living traditions of centuries of timber-construction. The importance of this as a factor in the success of that architecture will be easily demonstrated. Meanwhile, before turning into the Georgian period, let me offer just one more example of earlier work, the rather nondescript but certainly picturesque little Cloth Hall at Newbury, which, at the time of writing, is about to be saved from ruin by a careful reparation. One would hardly guess from a first glance at the illustration (Fig. 16) how largely the building partakes of wooden construction. A coating of cement has reduced the whole of the upper story to an appearance of uniform material; but it becomes obvious as one studies the way in which that upper story is supported that though the end-wall, with its stone coping and solid "kneelers," is probably of brickwork, the side-walls, supported as they are by the wooden brackets shown in Figure 17 (and no doubt by con-

framing.¹ The very base-wall, which the failure of the cement-facing reveals to be brick, is not of brick alone, but has a skeleton of timber, and I doubt not that the Doric columns (whose round abaci suggest the misinterpretation of a drawing) are of really constructive value. I suspect that the cement labels are a modern addition.

There are many folks to whom it occurs to think that Georgian architecture consists of a rather meaningless addition of scraps of Classical reminiscence to an otherwise rather commonplace method of house-building. They would tell you that the recipe for such Art was simply to design your building as nearly as possible in the form of a cube; to place your doors and windows as symmetrically as may be; to trim the latter with lengths of so-called "architrave" moulding; to deck the door with a flattened composition which might be a direct transcript from anybody's book on the Roman orders; to apply to the eaves any Classic cornice that happens to be adaptable,

and to confine the internal decoration to the perpetration of yet one more theft from the architectural class-books, a set



Fig. 15. Houses in Rochester, Kent.



Fig. 16. Cloth Hall, Newbury.



Fig. 17. Brackets: Cloth Hall, Newbury.

cealed floor-joists as well), must, undoubtedly, be of wooden

of chimney-pieces which shall be mimic representations of framing, batted, hung with tiles and rendered with cement above the tiles.

¹ I have confirmed this impression by examining one of the walls since I wrote these remarks. The side-wall is of timber-

the temple-ruins in the Forum, and, in the United States, to paint the wooden walls yellow and the standing-finish white.

Now, a very little thought and a very little study will show the unreasonableness of this taunt; and there may be no harm in going for a while to the root of the matter. However much we may laugh at the theorists who see in every detail of Classic architecture the survival of some feature or other in a prehistoric wooden construction, there can, I think, be no question but that there must be *some* truth in the idea that the orders and their adjuncts are derived from wooden tradition. Obviously, wood preceded stone as the primitive material of human habitations. Obviously, a timber log makes a better and a longer beam than does a stone lintel; obviously, under certain circumstances, a vertical trunk makes as good a post or column as can be made out of stone. In fact, from the point-of-view of primitive man, and for the purpose of immediate needs, setting aside durability and

requirements you may fulfil without great expense, and with a good deal of refinement, by simply working in deal the regulation mouldings of the Tuscan, Doric, Ionic, or Corinthian order. The cyma, whether you execute it in lead-lined wood or in metal, will give you your gutter, the fascia covers your rafter-heels, and the bed-mould, with or without trusses, according to the amount of projection required, neatly finishes, and partly supports, the whole arrangement in a way which precludes the dribbling of water down the frontage.

So, again, with the Georgian porch. The house-builder says to himself — "My walls are of brick and they are 14 or, may be, 18 inches thick. I cannot, for various reasons, form my doorway of entrance simply by making an aperture of 7 feet by 3 feet through the wall, with a door hung in it. For one thing, brick is an unpleasant material to rub against in coming into the house, for another I want more depth than my 14 or 18 inches will give me, so that a waiting



Fig. 18. House at Totnes, South Devon.



Fig. 19. House on the Abbey Yard, Bath.

permanence, wood is as useful a material for building as stone. We are, therefore, almost bound to look for a timber architecture as the logical and historical predecessor of architecture in stone, and, indeed, the more that study is given to the functional nature of the detail of the Classic orders the more does it become apparent that the shapes which have become so fixed and familiar can claim a reasonable derivation in wooden forms. Even if such a parentage be disproved, the converse of my argument is, undoubtedly, true, and it is this converse truth that I am here at pains to set forth. Perhaps the very best instance in point is that of the eighteenth-century application of the Classic cornice as the crowning-member of a Georgian gentleman's house. What did necessity demand? A gutter, a covering for the heels of the rafters, and some collection of mouldings of receding section, which would effect the required amount of projection from wall-face to gutter, without allowing overflow from the gutter to run down the wall-face. All these

visitor on the doorstep may have some protection from sun and rain. To secure this I must apply wood or some such material to my reveals, and I must contrive to bring this construction forward so as to stand in advance of the general wall-face, and so increase the shelter. Now, my projecting pattern must be roofed-in within something that slopes conveniently to right and left; there must, moreover, be no sharp angles about the projecting jambs of my shelter, and if I can get a semicircular fan-light over my door so much the better."

As it happens, every one of these many conditions is fulfilled, and with scarcely an ounce of unnecessary material, by the severely Classical design which makes the elegant doorway shown in illustration No. 20. The ovolo-moulded panelling neatly clothes the jambs of the brick-opening, the columns provide a rounded surface at the very spot where angularity must be avoided, they also produce by their projection from the general wall-face the additional depth of

reveal required for additional shelter, and they carry as their crowning-feature a Roman pediment, whose lines present the very outline most convenient for discharge of rainwater. As a final touch of convenience it will be noted that the fragment of frieze and architrave between capital and cornice, so far from being a mere concession to Classical etiquette, offers just the amount of extra height required to make possible the insertion of a legitimate semicircular arch, which besides its legitimacy has the merit of supplying the one remaining want—a glimmer of light for the hall. The useful, they say, is synonymous with the beautiful. Here is a composition which fulfils a set of wants in every particular. On this account it is, philosophically speaking, a thing of beauty; but, besides being this, it satisfies the minutest requirements of the Classical amateur. It is, therefore, doubly admirable; trebly, I might even say, for who

in the case of the Bath house is merely ornamental, though even here one might plead that the cornice protects the wall, and that the pilasters which support it are little more than the legitimate application of ornament to the piers between the windows. In the Devonshire specimen the cornice has an added function, for it conveys across the frontage with considerable *aplomb* the transverse gutter, which would otherwise be a serious disfigurement of the aspect of the house. But my point in thus offering these two illustrations is that the use of the order and entablature which, in its stone treatment at Bath is a perfectly reasonable, commonsense, and beautiful employment of an Italian *motif* evolved from Roman antiquity, is in its wooden development at Totnes equally happy, equally congruous, and equally true. It is, in fact, still architecture and not mere decoration nor mere archæology.



Fig. 20. Doorway at Newton Abbott.



Fig. 21. Doorway at Dartmouth.

will deny its claim to beauty on other and less secondary grounds.

To what extent the genius of this Georgian architecture was a timber genius may be seen by comparing my examples numbered 18 and 19. The latter represents a house in Bath, the Ionic frontage of which is executed not in wood, but in the celebrated Bath stone, but the former—a street-house in Totnes (South Devon)—is, I believe, erected entirely in wood. It is a rather curious fact that by an accident of selection both these examples do violence to the architectural canon that a columnar composition should have as its centre a void and not a solid. One is a group of three pilasters, the other one of five, but in spite of this fault, which to many eyes is a fault rather academic than real, it will be owned that both examples exhibit propriety and grace. To be quite honest one must acknowledge that the order and entablature

Sometimes the Classicism of a Georgian house is so entirely coextensive with its joinery that the two seem almost synonymous. You may find a house the fabric of which is mainly brick, showing wherever it shows timber the culture of the Renaissance. Here are two graceful eighteenth-century door-heads, which illustrate such a tendency, the one¹ is from Bristol, the other (Fig. 21) from Dartmouth. The shell in the former, which became so favorite a feature during the Georgian period, is, of course, no transcript of antiquity, but is a development, and a perfectly reasonable, logical and suitable development from Classic and Renaissance ideas. It is legitimate design within the limits and under the genius of the adopted style. The happy evolution of such a feature is the kind of thing that serves to prove to those who balance inventive art against antiquarian, that architects can be at one and the same time conservative

¹This cut, we regret to say, has been lost by the plate-maker, but as a substitute we will refer to the shell-hoods shown in Plates 6 and 8 of Part VIII *ante*. — Ed.

and progressive. Of the corbels which support the shell-head, one might say that they are lawful descendants of the Corinthian modillion. The modillion's projection and depth have certainly been increased at the expense of its other dimension, but there are sound structural reasons for such a change, and the result, instead of striking the beholder as a travesty on antiquity, appeals to him at once as being an adaptation of an ancient feature to modern needs, without loss of beauty, without loss of the charms of traditional association. The Dartmouth door (22), that bears its date so bravely, is a simpler thing, nearer to type in some ways, farther from it in others. The use of the curved pediment is, of course, the adoption of the variation which the Italian architects introduced; as for the mouldings, every one of them has its Classic ancestor, but the brackets or corbels are of an essentially British type. Brackets of closely similar design are extremely common all through England, and their origin, if one comes to look for it, is fairly obvious. This familiar form is nothing more, or less, than a representation in outline (without detail) of the Corinthian modillion, *including* its foliage. Under ordinary circumstances, it would occur to most designers that if the carving of the modillion were too expensive for his present requirements, the natural course would be to use the scroll or volute element of the modillion or truss without the leafage, but this idea did not satisfy some of the carpenters of Georgian England, who preferred to cut out of board a figure which should be capable of at least casting a shadow similar to the grander article which expense forbade.

And now I am brought to my final examples, which will show, certainly in rather a humble way, how the simplest form of rural wood-architecture was able to carry with grace the ornaments and, to a large extent, the spirit of the gracious style of which we are treating here. In Figures 22 and 23, one may see English wood-construction of the simplest type—a building whose timber-frame is outwardly protected by clapboards, or, as we generally call them in England, "weather-boards." Such cottages abound in parts of Kent to the present day,

and their inhabitants are ready to vouch for their warmth and dryness. How, it may be asked, can architecture of this description lend itself without incongruity to the assumption of the Classical elegancies of Georgian building-craft? The answer, I suppose, is found even more readily in American Colonial Architecture than in the houses of England; but we have our examples, too, and the little and unpretentious dwelling near Goudhurst, exhibited in Plate 2, will serve to give proof to the main argument of this short essay, which is, to express it briefly, that the Classicism of Georgian architecture, its art, in fact, was intimately and congenially associated with wood as a building-material. The Englishman's love for timber had not always had free rein. There was a check at the end of the sixteenth century, a sort of timber-panic. Twice, at least, official reports were made to the officers of the Crown on the excessive consumption of timber in the Southern counties (chiefly in the iron-mills) and it is be-

lieved that the regulation which followed this report led to the suppression of half-timber work in the Southern districts.

Certain it is that the forests of England had been making, even in the course of a hundred years, alarming progress towards disappearance, and there was thought to be some ground for the fear that ship-building might be in danger. But a century later, these anxieties would seem to have abated. Half-timber, which generally implies oak, was, indeed, no more; brick was more largely adopted as the material of walls: but it is a fact that those very districts of Surrey, Kent and Sussex, in which the wood-panic had occurred, contain more examples than most parts of the country of the use of timber-fronts in Georgian work. Two new causes may have been already in operation, the importation of timber and the disuse of the South-country iron-works.

I think that the house-carpenter has somehow lacked a poet to sing his praises, and even historians have rather allowed him to be overshadowed by the mysterious mason. There can be little doubt that for centuries the carpenter was, in Eng-

land, the great transmitter of tradition, the great artist in construction, and a contriver of so high an order as to merit



Fig. 22. Doorway near Goudhurst, Kent.



Fig. 23. Doorway at Dorking.

the name of designer. He was a great man in Gothic times; he was a great man still in Renaissance and Georgian times, and whereas the mason undoubtedly changed his *personnel*, occasionally being at one period and another a foreigner, introduced to carry out the new ideas from the Continent, whether Italian or Dutch, I expect that our friend the carpenter must have endured much less of foreign substitution; with the versatility of his craft he lent himself

easily to the new modes (which were, in truth, such old ones), and found with all the joy of an artist that these cymas and ovolos, flutes and astragals were the very things his tools were meant to work. He was without more ado at home with these bits of Rome and Greece. He worked, he prospered, and became the backbone of Georgian art.

PAUL WATERHOUSE, *F. R. I. B. A.*

It would be very easy to show the justness of Mr. Waterhouse's line of reasoning by a reference to the work of the seventeenth-century carpenter in this country, for some of the still extant buildings built from 1640 onwards show unmistakable evidence of the work of English carpenters, who had, of course, not yet felt the impulse of the Classic movement of the time of Anne and the Georges, but merely followed on new soil the traditions of English carpentry handed down from the times of the Gothic masters of the art.

Half-timber work, pure and simple, was probably little used: wood was at hand, but bricks were not, and by the time native brick-yards were in operation the practice of all-wood construction had become commonly understood and habitual. Still, there is a kind of reminiscence of half-timbering in the brick-nogged wall so commonly used for the north and east walls of old New England houses, though, as the outer face is covered with clapboards, like the other walls of the house, while the inner face is concealed behind lath and plaster, the presence of brickwork is no more suspected by most observers than it was in the case of the Cloth Hall at Newbury, mentioned above.

In still another particular was English practice repeated in American houses, and though here no restricted site made it desirable for a builder to gain space in the upper stories by making them overhang the walls of the story below, yet the practice was very generally followed, and we have houses like the Whipple house,¹ at Ipswich, Mass., and the Waller house,² at Salem, for instance, where the upper story overhangs the lower, more or less. The explanation is, simply, that the house-builders here followed the method of framing—a very logical method—to which they had been habituated in England. It has been very common to consider these overhangs as a recession from and modification of a custom that certainly did prevail in the early block-houses and some of the semi-fortified dwellings where a considerable overhang was purposely given to the upper story, so that the door and window openings in

the lower walls might be commanded through loop-holes in the projecting part of the upper floor. Many an observer, haunted by a schoolboy belief that all overhanging floors were signs of former Indian strife, has vainly tried to understand how loop-holes cut in such slight projections could ever have commanded any savage standing close against the wall below: others, thinking themselves more intelligent perhaps, saw in these peculiarities of construction only another evidence of the universal conservatism of mankind, and smiled at the seeming unwillingness of the builders to confess in their work that, since Indian onslaught was no longer to be feared, there was no longer need to even indicate an overhang which had become abbreviated by atrophy. It took the patient examination that Messrs. Isham and Brown gave to the old buildings of the seventeenth century to

make it quite plain that in most cases these overhangs had nothing to do with Indian warfare, but were simply and frankly the expression of the method of framing employed by the early carpenters, and Mr. Waterhouse, above, shows clearly that these early builders of ours were not inventing new methods of framing, but simply following those which were familiar to them from their apprenticeship days at home.

Although the seventeenth-century buildings have not perhaps as much architectural character as those of the Georgian period they are vastly interesting and picturesque, and, for one thing, afford an unrivalled chance for studying the effect of roof-lines. There are so many ways in which a study of these old buildings can be made useful that it is worth while to give below an incomplete list of seventeenth-century buildings still extant in Massachusetts, and a few elsewhere, compiled from sundry recent contributions under "Notes and Queries" of the *Boston Transcript*. We give the list for what it is worth, having made no attempt to verify name, date (which sometimes differs from that stated elsewhere in this work) or actual present existence of the structures enumerated. In all probability, many of the buildings have only their age to recommend them to notice.—ED.



Old House, Farmington, Conn.

<i>Amesbury, Mass.:</i>	<i>Bedford, Mass.:</i>
Mary House 1634.	Bacon House 1682.
<i>Andover, Mass.:</i>	<i>Beverly, Mass.:</i>
Abbott House 1690.	Baker House 1685.
Bradstreet House, Gov. 1667.	Conant House 16—
Holt House 1675.	Trask House 1692.
<i>Arlington, Mass.:</i>	<i>Billerica, Mass.:</i>
Locke House, Abel 1690 or 1719.	Fletcher House 1650.
Locke House, W. 1684 or 1760.	<i>Boston, Mass.:</i>
Russell House 1686.	Charter Street, No. 23 1694.

<i>Boston, Mass.:</i>	<i>Brookline, Mass.:</i>
Greenough Lane and Vernon Place 1698.	Aspinwall House 1660.
Hancock Tavern 1634.	Devotion House 16—.
Mather House, Cotton 1677.	<i>Burlington, Mass.:</i>
Revere House, Paul 1678.	Cutler House 1650.
Sun Tavern 1690.	Reed-Wyman House 1665.
Tremere House 1674.	<i>Cambridge, Mass.:</i>
Wells House 1660.	Austin House 1666.
<i>Bourne, Mass.:</i>	Bishop's Palace, Linden Ave. 16—.
Bourne House 16—.	Lee House, Judge Joseph 1680.

¹ See Vol. II, Part VII, pages 73-74.

² See Vol. II, Part VII, Plate 29.

Chelsea, Mass.:—

Bellingham House. Gov. . . 1670.
Cary House. 1660.
Pratt House. 1670.

Chestnut Hill, Mass.:—

Hammond House. 1640.
Kingsbury House. 1700.

Concord, Mass.:—

Barrett House. Col. James. 1760.
Hunt-Hosmer House. . . . 1680.
Tavern.

Framingham Centre, Mass.:—

Haven House. 1694.

Gloucester, Mass.:—

Sawyer House. 16—.

Greenland, N. H.:—

Old Brick House. The. . . 1638.

Guilford, Conn.:—

Garrison Whitfield House. Old
Stone. 1635.

Lexington, Mass.:—

Estabrook House. Rev. B. . 1693.
Hancock House. 1698.
Munroe Tavern. . . . 1675 or 1695.
Plummer House. 1693.

Lorwell, Mass.:—

Clerk House. 1670.
Dracut-Gavin House. . . . 16—.

Lunenburg, Mass.:—

Cushing House. 16—.

Newport, R. I.:—

Arnold's Mill. Benedict. . . 1666.
Bull House. Henry. . . . 1639.
Friends Meeting House. . . 1700.

North Andover, Mass.:—

Bradstreet House. 1667.

Peabody, Mass.:—

Buxton House. 1680.
Goodale House. 16—.
Needham House. 1665.
Pope House. 16—.



The Corbett House, Ipswich, Mass. [1635.]



The Saltonstall House, Ipswich, Mass. [1635.]

Danvers, Mass.:—

Clarke House. Joseph P. . 1650.
Endicott House. 1675.
Fowler House. 1634.
Harris House. 1650.
Houlton House. 1650.
Jacobs House. 1658.
Jacobs Witch House. George
. 1650.
Osburn House. Sarah. . . 1660.
Page House. 16—.
Prince House. 1660.
Putnam-Goodhue House. . 1650.
Townsend-Bishop-Nourse House
. 1636.

Dedham, Mass.:—

Fairbanks House. 1640.
White House, Cedar St. . . 1648.

Haverhill, Mass.:—

Peaslee-Garrison House. . 1670.
Whittier's Birthplace. . . 1690.

Hingham, Mass.:—

Cushing House. 1679.
Gay House. Parson. . . . 1680.
Jacobs House. Nicholas. . 1675.
Lincoln House. General. . 1650.
Meeting House. Old Ship. . 1680.

Ipswich, Mass.:—

Bond House. 1633.
Caldwell House. 1640.
Dodge House. 1640.
Howard-Emerson House. . 1675.
Jones House. William. . . 1726.
Norton-Corbett House. . . 1660.
Sutton House. 1642.

Marblehead, Mass.:—

Doak House. 1675.
Tucker House. Old. . . . 1640.

Marshfield, Mass.:—

Winslow House. 1642.

Medfield, Mass.:—

Clark House. 1680.

Medford, Mass.:—

Barrack. Old. 1650.
Cradock Fort. 1634.
Cradock-Wellington House.
. 1636.

Melrose, Mass.:—

Lynde House. 1675.

Milton, Mass.:—

Houghton House. 1680.
Tucker House. 1643.

Pembroke, Mass.:—

Barker House. Old. . . . 1640.

Plymouth, Mass.:—

Doten House. 1660.
Harlow House. 1675.
Howland-Carver House. . . 1666.
Morton-Whiting House. . . 1667.

Portsmouth, N. H.:—

Crowe House. 1680.
Jackson House. 1660.

Quincy, Mass.:—

Adams House. 1681.
Quincy-Butler House. . . . 1680.

Revere, Mass.:—

Newgate-Yeaman House. . 1650.



The Shedd House, Brighton, Mass. [1680.]



The Boardman House, Saugus, Mass. [1700.]

Dorchester, Mass.:—

Blake House. 1640.
Bridgham House. 1635.
Capen House. Barnard. . . 1628.
Clap House. Roger. . . . 1640.
Mattapan Road House. . . 1690.
Pierce House. Robert. . . 1635.

Duxbury, Mass.:—

Alden House. John. . . . 1653.
Standish House. Myles. . . 1666.

East Braintree, Mass.:—

Wales House. Elder. . . . 1681.

East Wareham, Mass.:—

Gibbs House. 16—.

Ipswich, Mass.:—

Whipple House. 1635.
Whittlesey House. 1640.
Winthrop House. 1634.

Kingston, Mass.:—

Bradford House. Major. . 1675.
Cobb House. 1640.
Cushman House. 1680.
Willett House. 1638.

Kittery, Maine:—

Bray House. 1660.

Lexington, Mass.:—

Bowman House. 1649.
Buckman Tavern. 1690.

Nantucket, Mass.:—

Coffin House. 1680.
Meader House. Hannah. . 16—.
Paddock House. 1675.

Newbury, Mass.:—

Coffin House. Tristram. . 1652.
Donahue House. 1640.
Hale House. 1650.
Isley House. 1670.
Noyes House. Parson. . . 1645.
Sexton-Short House. . . . 1700.
Spencer-Pierce House. . . 1650.
Toppin House. 1670.

Newcastle, N. H.:—

Jaffrey-Albee House. . . . 1675.

Roxbury, Mass.:—

Walker-Williams House. . 1680.

Salem, Mass.:—

Bakery. Old. 1690.
First Church. 1631.
Hawthorne's Birthplace. . . 1675.
Pickering House. 1650.
Shattuck Witch House. . . 1675.
Turner House (of Seven Gables)
. 1666.
Waller-Ward House. . . . 1690.
Williams Witch House. Roger
. 1635.

Salisbury, Mass.:—

Osgood House. 1646.

Saugus, Mass. :—

Hill-Boardman House.....1650.
Old Iron Works.....1643.

Scituate, Mass. :—

Otis House.....1680.

Sudbury, Mass. :—

Walker-Garrison House....1660.
Wayside Inn.....1680.

Swampscott, Mass. :—

Blaney House.....1640.
Mudge House.....1634.

Watertown, Mass. :—

Brown House.....1633.

Wenham, Mass. :—

Ober House.....1680.

West Bridgewater, Mass. :—

Keith House.....1662.

Winthrop, Mass. :—

Deane Winthrop House....1649.

Woburn, Mass. :—

Baldwin House.....1681.
Cutler House.....1690.



The Sarah Osborn House, Danvers, Mass. [169-.]¹



The George Jacobs (Witch) House, Danversport, Mass. [1690.]¹

Scituate Harbor, Mass. :—

Baker House.....1634.

Somerville, Mass. :—

Somerville Ave. No. 478..1690.

Topsfield, Mass. :—

Andrews House.....1685.
Capen Garrison House....1600.

Waban, Mass. :—

Woodward Homestead....1686.

Westwood, Mass. :—

Colburn House.....1650.

Winthrop, Mass. :—

Bill House.....1650.

York, Maine. :—

Jail.....1653.
Mackintire Garrison House..1645.
Moulton House.....1675.



KING MANOR HOUSE.

THE King Manor House, Plate 16, now owned by the town of Jamaica, L. I., and leased to an association of ladies for care and preservation, was built in 1805 by Rufus King as an enlargement of an older portion (still extant) built by Ames Smith in 1750.



The Mil's Ward House, Salem, Mass.¹



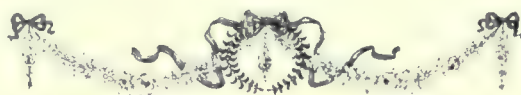
MONTICELLO.

ALTHOUGH Mr. Skinner elsewhere (page 27) gives the date of Monticello as 1810, other authorities say that it was begun in 1764, and that when Mr. Jefferson brought his bride home to Monticello in 1772, it was to a fully completed house that he brought her.



¹ After photograph by Frank Cousins, Salem, Mass.

Dutch and German Eighteenth-century Work.



PROBABLY more than one person while looking over the two preceding papers, with their illustrations, has wondered how it happened that during his travels in Great Britain he never noticed how large was the number, and how varied the interest, of the buildings that, seemingly, exist on every hand designed in the style with which this work especially concerns itself. These Colonial doorways are so familiarly agreeable at home in America, how was it, then, that their presence in England escaped notice? How was it that houses sided with clapboards, looking as if they had overnight crossed over from Salem, were passed by without detection? We never suspected such structures were to be found outside of this country, yet Mr. Davie and his camera have found them, and when they are brought before the reader on the book-page he at once recognizes that here is something novel, a fresh fact that had escaped his traveller's note-book; that here at last is the germ of the familiar wooden house of his native land, the home of his forefathers, who carried the memory of it with them in their exile, and erected modified simulacra of it at the earliest convenient opportunity.

The explanation is simple. The traveller voyages in search of novelties, new impressions; he seeks new ideas which, perhaps, he can transplant, graft, prune, cross and improve in divers ways. The female eye is caught by, and retains the memory of, unusual fashions of dressing the

hair, new shapes of caps, unusual combinations of colors, while the male mind retains memories of the ridiculously heavy harnesses, the solid and unwieldy vehicles, the unhandy-looking tools, and so on. Of a Fifth-Avenue belle and a Breton fisherwoman seen side by side on the same beach in Brittany, the woman traveller would see and retain the memory of the latter only, just as the man, though he had passed an American buggy and an English tax-cart side by side on the road to the Derby, would warmly declare, after reaching home, that he had seen no American "rig" anywhere abroad. In the same way, the architectural traveller would recall



St. George's Church, Halifax, N. S.
[1800.]

the strange appearance of the house-fronts on the Continent, with their great unfinished holes where the casement-windows had swung open inwards, and would declare that nowhere did he see a hung sash or guillotine window. Familiarity breeds contempt, and things contemptible or too familiar

generally escape notice, so it is not to be wondered that the homelike structures of the Georgian period have not attracted the notice of American travellers, except perhaps in the matter of Wren's churches: they have unquestionably been noted and, in cases, deservedly admired. But Wren's churches, like Michael Angelo's dome, or Raphael's Madonnas, are amongst the literary puppets that every writer is expected to parade upon his stage at the auspicious moment, and, consequently, few readers can escape knowledge of them.

Presently, for the American traveller, much of the quondam pleasure of the Continental tour will be lost through the process of vulgarizing that is going on so fast. The glory of the châteaux in the valley of the Loire will wane, since what novelty will they possess for the traveller who winters in North Carolina, summers in Newport, spends the autumn at Lenox, and so has become familiar with French châteaux — as bettered by the American designer? Better he knows they are, since they have electric elevators, steam-heat, refrigerating-plants and other appliances of high-pressure American civilization, and so not to be placed in the same category with those homes of the old French aristocrat, with their draughty rooms and their cold and noisy wooden floors.

And the traveller familiar with New York will feel no thrill before the lordly palaces of Genoa and Rome, for has he not seen such as they from his childhood up? Even the seemingly inimitable flavor of Venice is likely not to be savored by the American, by and by, who has acquired the "exposition-habit," and has become accustomed, once a year

at least, to loll at his ease in the smooth-going gondola. The thought is more piteous than exasperating, but the outcome seems inevitable, and the traveller of the future is likely to follow the prescribed route in a more discontented frame of mind than now. But now, as then, the traveller does not note the presence of familiar aspects and facts, and so it is small wonder that the illustrations of the preceding papers present themselves somewhat in the light of a revelation.

It is rather a reversal of probabilities that a colonizing nation, whose youth are prone to leave home at the earliest opportunity and seek excitement and personal discomfort in every quarter of the globe, should be the nation of all others which understands how to make the dwelling-places of its members look homelike, peaceful and comfortable. The French family-feeling is much stronger than that of the English, but none would suspect it when he contrasts the tawdry eccentricities of the châteaux and *maisons de campagne* of the well-to-do upper middle-class Frenchman with the plain and simple country-house of an Englishman of the same means and rank.

But, wanderer as he is by nature, the Englishman carries with him his home habits, and he is as unwilling to house himself in the building of the country he favors with his presence as he is unable to believe he can be personally clean unless he carries with his luggage a tin bath-tub of

unmistakable British make. The cities of India and the open ports of the East are sprinkled with buildings of recent date, all conceived in one phase or another of Victorian Gothic, while, on the other hand, the towns colonized by the French show how the more artistic people have been quick to seize on and adapt the methods, materials and designs native of the soil. It is a happy chance that the English colonists who settled in this country brought with them memories of Georgian and pre-Georgian buildings, and did not leave home in the time of a Gothic revival; else, in place of our graceful Colonial mantelpieces, with their ample and useful mantel-shelves, we might have found in our older dwellings fireplaces as cheerless and useless for home purposes as those which Viollet-le-Duc has introduced in his restoration at Pierrefonds.

Wherever along our Eastern coast the Englishmen settled, we find, still, abundant traces of his presence in the houses and churches he erected. Not only are they to be found, as every one knows, widely scattered in the original thirteen States, but there are quite as interesting examples to be found in the British Provinces to the north of us. French city as Quebec is, there is there to be found many an interesting

example of Georgian architecture in whose conception and execution certainly no Frenchman had a share, and so it is with other places all the way from Halifax to Toronto. At the latter place the writer heard there was an old mansion of much interest in the Georgian style, and so addressed the present occupant for particulars and per-



The Government House, Halifax, N. S. [1801-5.]

mission to procure the desired photographs. In reply came a chilling, and quite Britannic, response which declared that it was quite unnecessary to take any trouble in the matter, as the structure was merely a simple English house of brick with a pillared porch or two. As the real point of interest lay in the fact that a "simple English house" should have been built of brick as far west as that — quite on the outskirts of civilization — a hundred years ago, such a response coming from any one would have been exasperating, but it was all the more so since the owner was a well-known man of letters who might have been expected to appreciate the purpose of the inquiry. Still, as the statement was made that the house had been altered within recent years, it did not seem worth while to press further an evidently unwilling householder. But there, beyond the source of the St. Lawrence, was built shortly after the Revolution, and possibly with imported brick, a "simple English house" in the Georgian style.

The earliest architectural efforts made by the first settlers in the British Province were doubtless similar to those made in the more southerly settlements, save that the greater rigor of the climate demanded more substantial buildings; but by the end of the eighteenth century all, or nearly all, of the structures reared by the early settlers had probably passed away, and the architecture of the time was affected by the same influences that created the meeting-house of

New England and the mansion of the Virginia gentleman. But, though English influence in a seaport town was, of course, strong, and though Halifax was within the radius of the influence that radiated from the French settlements, there were other influences at work there, other bands of settlers had come from other lands than France and England and left traces of their presence, both in the admixture of blood and customs and in the buildings they erected, *more suo*. Thus, there are at Halifax two very interesting ecclesiastical structures, one of which avowedly, and the other inferentially, bears testimony to the early date at which the common people of this northern continent began to be evolved by a species of ethnical cross-breeding which has no parallel in the world's history. Even the great Roman Empire only succeeded in producing a sort of effeminate hybrid, a human mule, unable to perpetuate its own species.

Here at Halifax is a little Dutch church built in 1755, about as simple a little structure as could well be devised;



Old Dutch Church, Halifax, N. S.
[1755.]

its parts so simple and so obviously arranged that it would seem quite unlikely that they could tell much of an architectural story or say with much distinctness that the structure was devised by other than English minds. Yet, the low wall, the wide roof, the door and window heads hard against the wall-plate, the door at one end of the long side, not in the middle of the gable end, and, above all, the spire on the low tower, with its almost flat broaches, tell the observer unmistakably that the building is of German or Dutch derivation. And so it is, but whether the one or the other, whether built by some streamlet from the great German immigration that had accidentally been deflected northward from its true course, or whether some band of real Dutchmen, trying to return home after the English had dislodged them from New Amsterdam, had been disheartened, or, being wind-bound by adverse winds, had put in to what was to be Halifax, and, being satisfied, had there remained, is not material. The really interesting fact is that at the very same time that buildings designed in the Georgian style were being erected in different parts of America there were being built in different places by immigrants of Teutonic stock, or those immigrants' descendants, other structures that distinctly recall the elements of the architecture of their

¹NEWARK, N. J., CHURCHES.—There are other parts of the eastern seaboard than New England that can boast of graceful church spires, and in Newark, N. J., the spires of the Old First Presbyterian Church and Trinity Church (Plate 23, Part IX) show that the traditions of refinement and good proportion were not followed only in New England—though the designers were not over-

fatherland as they best could remember and interpret them.

This little church received a Government grant, probably quite as minute as its own size, the rest of the building-fund being contributed by members of the congregation who worshipped here, after the tenets of the Lutheran Church, until circumstances led to amalgamation of this society and another. Since that time the building has been in use as a school, no great change of course, for, in all probability, the early churches or meeting-houses were in most cases used as schoolhouses on workdays.

The society which received the adhesion of the members of the old Dutch Lutheran Church is, curiously enough, one which has always abided by the prescriptions of the thirty-nine articles of the Established Church of England, and this may be taken as showing how the pietistic fervor of the Lutheran fathers had, in a couple of generations, become ameliorated in their grandsons. Architecturally speaking, there is no other church in Halifax to which the owners of the Old



St. Paul's Church, Halifax, N. S.
[175-]

Dutch Church could, with so much propriety, have migrated as to St. George's, a church of a very unusual type, a distinctly un-English type, a North German or, more nearly, a Scandinavian type, and it may be a freak of real atavism that drew the migrating Lutherans to this curious and interesting structure. But the warmest supporters of the claims of Lief Ericson would hardly dare to found an argument in favor of the Scandinavian as the original discoverer of this continent on the architectural character of St. George's, for the structure itself was built as late as 1800, and if it replaced an earlier structure, on a larger scale while maintaining its essential features, we do not know that it is so.

St. Paul's Church, a very large structure, since it will hold a congregation of two thousand persons, is, so far as the actual beginning of its being is concerned, really an older structure than St. George's or the Old Dutch Church, and, as it was begun only a year or two after the arrival of Governor Cornwallis with his original band of settlers actually in 1750,—about the time the beautiful tower and spire¹ of the church at Farmington, Conn., was finished,—one might hope to find some evidence of kinship between it and some of the more interesting of the New England meeting-houses, all the more from the fact that St. Paul's was framed in

happy in uniting the wooden spires with the stone towers. The Presbyterian Church, erected in 1774 by a society then more than one hundred years old, was much injured by fire a couple of years ago. Trinity Church, built later (1805), is interesting not only by reason of its spire, but because the designer seems not to have hesitated to use pointed and full-centred arches in the same building.

Boston. Perhaps Boston, having in this way aided in promoting godliness amongst the progenitors of the "blue noses," found there was nothing particularly ungodly in appropriating, without payment, at a later day the timbers out of which were worked the columns of the portico of the Massachusetts State-house. But, as the illustration shows, St. Paul's was built rather to accommodate the troops in garrison than to give expression to architectural beauty, and its tower, while individual enough, is neither graceful nor interesting. Moreover, the entire exterior of the building was palpably restored at the time the low side aisles were added, not many years ago. In the same way, the tower of the Old Town Clock, as it is called, which dates from about the same time, has none of the refinement of the best New England work of the time, and, as it too has been "restored," it is questionable whether the circular peristyle is or is not part of the original design.

All of the buildings thus far mentioned are of wood, but wood used in a rather commonplace way, and handled evidently by workmen who had not access to any of the "*Builder's Assistants*" which unquestionably enabled the mechanics of New England to turn out work of greater delicacy,

interesting buildings: one, the Admiralty House, a simple but dignified square structure with low-pitched hip-roof, is evidently later in date than the others, which, like it, are public structures, and so had the benefit of the best architectural talent. Of these two, the Government House, the official residence of the Lieutenant-Governor, is an extremely well-proportioned building characterized by slightly projecting flanking pavilions which recall the arrangement of the typical houses of Colonial Virginia and, further, are characterized by "swell fronts" upon each pavilion, quite after the Boston manner. In fact, the official residences of the time are particularly happy in their architectural effect, if it is fair to base such an opinion upon this building and the almost equally interesting Government House at Fredericton, N. B. The Halifax

building was erected in the years 1801-5. The other Halifax building, even more admirable, is the Province Building, which was erected in 1811-19 at a cost of a little over two hundred thousand dollars.

The one building in Halifax, however, of strikingly foreign aspect is unquestionably the Old Dutch Church, and in this case we do not feel called on to question the propriety of the



The Old Town Clock, Halifax, N. S.



The Old Government House, Fredericton, N. B.
[1828.]

interest and refinement than did the mechanics to the south or to the north of them. In stone, however, the builders succeeded better in giving to their work the architectural character of the period, and in Halifax there are two or three

¹THE VANDENHEUVEL HOUSE, NEW YORK, N. Y. — The custom of importing building-materials in early days was not confined to English descendants and England. In fact, we know that Washington imported some of the materials and fittings used at Mount Vernon from the Continent, and the frequency with which the blue Dutch tile and the Dutch scenic wall-paper are encountered shows that Holland was also a considerable source of supply. Perhaps, too, the use of the Flemish bond in the early brickwork may be adduced as a possible proof that not only bricks but brick-



The Province Building, Halifax, N. S.
[1811-19.]

attribution. But as much cannot be said for the many other "Dutch" structures¹ that can be found in various parts of the country, for, in many a case, the term must be translated as one to-day translates the term "Pennsylvania Dutch,"

layers were of Dutch extraction. Be this as it may, there is record that when, in 1759, Cornelius Vandenheuvel, quondam Governor of Demerara, decided to build a house on the Bloomingdale Road near New York City, he imported from Holland all the material used in its construction. This house, later known as Wade's Tavern, a famous road-house in its day, still stands, though much changed outwardly, the original roof, destroyed by fire in the fifties, being replaced with a third story in wood, with a flat roof, ill according with the stone walls below.

and remember that it more often means German, or even Swedish, than *Netherlandish*. We have been greatly disappointed at not being able to produce any tangible evidence of the influence the Dutch fashions of building had upon the work of the Georgian designers and builders in this country, and we are inclined to feel that such influence as was exerted was not direct, but sifted first through England. The indefinable Dutch feeling that can be perceived in some of the

scattered places. But as it was William Penn who was largely responsible for this remarkable immigration, first through his exhortations to the sectaries when as a young man he wandered through Germany, and later, after he became a "proprietor," through the pamphlets, descriptive of the Province of Pennsylvania and how there was to be found there freedom from war, religious persecution and the oppressiveness of unjust laws, which in French, Dutch, English



Moravian Buildings, Bethlehem, Pa.

[This drawing, combined from three different photographs, is faulty in perspective.]

towers and spires of the New England meeting-houses evidently has no distinct prototype in Holland, but is unquestionably based upon Wren's working out of his impressions of his own travels in Holland. In like manner, when in some of the small brick churches and court-houses in the South one feels that at last he has found unmistakably the connecting-link, it is pretty certain that the next turning-over of the records of English work of the time will bring to light some market-house or petty assize-court, which, though Dutch in feeling, is much more likely to be the real prototype of the American example. There is many a village street in England fronted with low brick buildings which gives the traveller the momentary impression that he is back again in Holland, but when he looks about and strives to localize the impression it eludes him. He feels sure the impression must have its justification, but how or with what he can support it, he finds it impossible to say. So we are inclined to think that, aside from the immediate neighborhood of New York, the work of the Hollander had little direct influence on the building done in this country during the eighteenth century, and this is all the more disappointing since one of the myths relating to the gambrel-roof is that it was derived from Holland. Perhaps it was, but we hope it was not; for if there is any feature that is distinctive of American work it is the gambrel-roof, and one would like to feel that it was evolved in this country out of the sheer constructive necessities of the early builders.

If the changes of more than two centuries have left on and near Manhattan Island, where alone it could properly be sought for, few traces of real Dutch work, it is far otherwise with the "Dutch" work that is properly to be credited to the Teuton of northern and southern Germany, and as streamlets of the great German immigration filtered to all parts of the Atlantic seaboard from Maine to Georgia, evidences of the half-remembered architectural fashions of the German fatherland are to be found to this day in many widely

and German he sent broadcast through Europe, it was natural that the largest number of these immigrants should settle in Pennsylvania. It is not our part to explain how and why these immigrants, wearied with the constant bloodshed of the War of the Spanish Succession, and still more wearied by the poverty forced upon them because of it, and subjected to heavy taxation everywhere, while in some states under Catholic rule the believers in the new creeds — and there were many varieties — were oppressed and persecuted to an unendurable degree, were ready to abandon their homes and risk the perils of a long journey to an unknown and undeveloped country. Nor is it our part to dilate on the dismal tale of their journeyings: how many fell by the way in their tramp across Europe; how more were unable to get farther than England, and there remained to the number of thousands, a charge upon the Government and charitable private individuals; how those who crossed the sea endured in the small vessels of the day, ill-found and half-provisioned, treatment from brutal shipmasters that puts tales of the "middle passage" to shame — on one ship sailing in 1732 with 150 passengers 100 of them died during the passage, and in 1758, out of the passengers carried during that year in fifteen ships 2,000 died, while in another ship that carried 312 passengers 250 died during the voyage. But this terrible mortality prevailed mainly in the time when the "Newlanders" had built up their nefarious traffic, which resulted essentially in landing the immigrants — such as survived — in this country as actual slaves to those who paid their passage-money, whether before they started or after they arrived. Immigrants thus enslaved or mortgaged became known as "Redemptioners," and they were held in bondage under the formal precepts of enacted law until by their labor they could pay off their debts, and their masters took uncommon care that this task should be made none too easy for them.

The movement — a very large and long-continued one — is one of the extremely interesting events in our early history,

BETHLEHEM. Although Bethlehem was founded in 1741 by Bishop Nitschmann of the Moravian Church, its name was given by Count Zinzendorf when, some years later, he visited the country to look after the well-being of the settlers whose emigration had been promoted by himself and his wife Edmuth Dorothea. The

Gemeinhaus, the residence of ministers and missionaries, built in 1742, is the oldest structure in the town. It is built of logs, which since 1868 have been covered with weather-boards; but until that time the walls were protected on the outside with stucco applied over split-oak laths.

and because of the wide distribution of the arrivals, partly by accident and partly by design — Penn was not the only land-owner to profit by this German aspiration for a free and peaceful life — it made a vast impression on the country, and has left traces in many places besides Pennsylvania, traces which consist largely in place-names and family-names, in a diluted strain of German blood and temperament and something in the way of buildings. No trace now remains of the Labadist settlement at Bohemia Manor in Maryland, on the Chesapeake, and the same, we believe, can be said of the Lutheran settlement at Wal-doboro, Me.; but the settlement at Quincy, Mass., has at least left a name, for that part of the town where the Sailors' Snug Harbor lies is still styled Germantown. Charleston and Savannah were the recipients of many Germans, but their chief foothold in South Carolina was at Ebenezer, Orangeburg, and Saxe-Gotha. In Virginia, Winchester, Shepherdstown, Strasburg and Woodstock are likely to afford evidence of the presence of early German inhabitants, and there were many settlements made in North Carolina by Germans who did not find in Pennsylvania the opportunities they sought.

It is in Pennsylvania, however, that is to be found more evidence of the German immigration than elsewhere, and as

the Redemptionist movement was not reached till 1753, it is plainly possible that there should be many buildings still standing in Pennsylvania that owe their being to the hands of actual German immigrants and not to their descendants of the next generation. In Philadelphia itself one should not

expect to find much work of German feeling, for Philadelphia was the home of Quakers, men of peace, men, moreover, of considerable worldly wisdom, and they brought it about that as fast as the Germans arrived they should be forwarded to the interior and made to found settlements along the frontier, where, as many of them had borne arms at home, their knowledge of military affairs and

willingness to defend their heads with their hands made them an admirable vanguard of civilization, and at the same time a safeguard for the peaceable Quakers in Philadelphia. And right valiantly did these German frontiersmen play their part, not only in Indian warfare and at the siege of Quebec, but in the Revolution. So it is that one must seek in Lancaster, Ephrata, Bethlehem, Lititz, Easton, Allentown, Reading and the country between for early indications of German occupation. But the Germans were so many — Franklin estimating their number at three-fifths of the entire population of the State and other authorities declaring a higher ratio — and so widely



The Gemeinhaus, Bethlehem, Pa.
[1742.]



The Moravian Church, Bethlehem, Pa.
[1803.]



The Old Chapel, Bethlehem, Pa.
[1751.]

the first settlement was made at Germantown, that suburb of Philadelphia is still rich in a kind of derived German feeling. How many buildings there still are positively erected by the German immigrants we will not attempt to say, but as the great German movement — although Pastorius bought his land in Germantown in 1683 — did not begin till 1709, and reached its flood only in 1738, while the high-tide mark of

scattered that not only there are many buildings of unquestionable German origin still standing all over the State, but they have had such an influence on the commonly adopted style of building that Pennsylvania buildings have an air of their own, quite different from that to be found in other States — plain, substantial, broad and big-roofed, and more often of stone than of brick, the stonework as often stuccoed as not.

As the German immigration was largely a movement of the sectaries who held varied forms of belief and followed different practices, it was natural that each sect should establish an independent settlement, some so small that they quickly passed out of existence, while others lingered longer, until the following generations, unable to stand the pressure of modern civilization, abandoned the seclusion of their fathers, foreswore their beliefs in a measure, and became everyday American citizens. And so, one after another, many of the different communal settlements changed their character, and the communal buildings were devoted to alien uses; but some still exist, as at Ephrata, which are measurably devoted to their original purposes; while other communities, as Bethlehem for instance, have known how to retain in a considerable degree traditions and practices, and at the same time to so modify and adapt them to the ideas of the time as to make their inherited practices a sort of drawing-card to attract at certain seasons a considerable concourse of strangers, whose coming is a material help to the town. The choral festival at Bethlehem is a musical performance of the first rank, but though its roots run far back, and though its renderings are not light-minded at all, yet the choruses are drilled by hired choir-masters, as any mere secular and money-making choir might be. The Bach festival last year was a very notable performance, and was but the latest overt manifestation of that love of music which the original settlers brought with them, which has persisted in varying forms until now, but always as a notable characteristic of the people and the place. One of these manifestations is found in the playing of trombones — and it is said that skilful players make trombones very effective musical instruments. In some New England churches, and possibly in more English churches, the bass-viol is still used in lieu of the organ to give a background for choral or congregational singing, and travellers know how in some foreign churches trumpets, bugles and trombones are used for the same purpose. But at Bethlehem the trombone is *par excellence* the instrument, and its use, or rather one of its uses, has had a curious effect on architecture. Just as in some

towns the “passing-bell” is tolled in the church-tower as the weary soul has just taken its flight, the same function is at Bethlehem discharged by official trombone-players, four in number, whose duty it is to ascend to the tower of the church

and there blow to the four quarters of the town the news that brother or sister, maid, man or widow lies a-dying, the age, sex and marital condition of the departing being indicated by the choral that is played. This custom brings it about that the church-tower must be provided with a platform or gallery, around which the players can pass, and from which they can blow their mournful messages.

The Moravians¹ of Bethlehem, while retaining their creed and racial relations, have advanced with the times and known how not to fall behind the chariot of progress, and so have been able to keep their buildings in good repair, and they form a very interesting group indeed: the big Moravian Church, built in 1803; the First Seminary, built in 1746, flanked on one side of the open courtyard that fronts it by the Second Clergy House that was built four years earlier, and on the other side by the Sisters’ House, built in the same year, are worth going some distance to see in this country be-

cause of their distinctly foreign flavor. The Old Chapel, with its big inclined buttresses, built in 1751, the Widow’s house, built in 1768, and the Gemeinhaus, oldest of all, built in 1742, together with others belonging to the original community, form a curious contrast to the great industrial plant in the once quiet township which now turns out armor-plate and great guns.

The distinctively German origin of these buildings is found proved in the double ranges of dormers in the great roofs, and this German fashion of utilizing this roof-space for dwelling purposes finds a curious echo, though a small one, in the Headquarters of General Knox at Newburgh, N. Y., where in the print showing the rear view there can be seen, snuggled up against the chimneys, and running back to the house-ridge itself, two minute dormers.

The Knox house is called Dutch, but these little dormers make us suspect that its Dutchness has a Pennsylvania strain in it somewhere.

¹ MORAVIAN SETTLEMENTS. — Bethlehem was settled in 1741; Ephrata in 1743; Old Nazareth in 1743 (Nazareth Hall dates from 1755); Guadenthal, 1745; Christian Spring, 1748; Fried-

enthal, 1750. The Barony of Nazareth was sold by the Penns to Edmund Dorothea, Countess of Zinzendorf, who greatly assisted the emigrating Moravian sectaries.



Belfry of the Moravian Church, Bethlehem, Pa.



The General Knox Headquarters, Newburgh, N. Y.

Very different in character, indeed, from the Moravian Church at Bethlehem is the "Old Trappe" Church¹ at Collegeville, dedicated in 1745. It is unmistakably of a German type, and yet the gambrel roof, the general roof-plan being also similar, recalls the Dutch church² at Sleepy Hollow, in Tarrytown, N. Y., built, so it is said, in 168—, and suggests the reflection that Americans, outside of Pennsylvania at least, have not had much use for German architecture. In the case of the Old Trappe, no one could for a moment question its foreign origin, its antiquity or its general interest, while the feeling that pervades the little church in Sleepy Hollow has been so imbibed and availed of by modern architects, there are so many thousand just such little country churches everywhere, that it is with difficulty one can bring oneself to believe in its real antiquity, its flavor is so very modern.

Architecturally more interesting than either of these churches is Trinity,³ the "Old Swedes Church" at Wilmington, Del., built in 1698, and still in admirable repair and regular weekly use. We call it interesting, not only because it to-day offers a very picturesque effect, but because the several additions and restorations have been so well conceived and skillfully adjusted that few would imagine that the entire structure did not date from the same and a single epoch. Originally the church was a mere parallelogram, without tower, belfry or porch; still the easternmost and perhaps the other of the two transepts, or one-time porches, on the north side are believed to be nearly coeval with the body of the church. But the tower was added only in 1802, and at that time the canted hip-roof at that end of the church which corresponded with that which still covers the eastern end of the church was happily done away with, and the gable simply butts against the tower in the most natural manner possible. Later, only some fifty years ago, the south porch, with its big round arch, was added, not for pride of architectural effect, but because it was found necessary to buttress the south wall, which was

threatening to fall, and some one was artist enough to accomplish his task in this very satisfactory manner. The interior is less changed than the exterior, and the general effect at least is the same that communicants in the early part of the eighteenth century had before them as they sat in the high-backed pews and lifted their chilled feet, now and then, from the brick-tiled floor, still in place. This church, the "Gloria Dei" in Philadelphia and one other⁴ are amongst the rarities of our architectural treasures, and their quaintness is unquestionably due to their following types less familiar to us now than those derived from England, and simply go to impress once more on the observer what a very mixed origin the American people has.

Not far away, at New Castle, Del., is Immanuel Church, built in 1705, and an interesting type of the churches built by English congregations. It belongs to the same class as Christ Church at Williamsburg, Va., and Christ Church, Alexandria, and its tower, in comparison with the belfried towers of the Pennsylvania Dutch districts and the New England spired towers, as typified by Park Street Church,⁵ Boston, and Trinity Church,⁶ Newport, forms, as it were, a middle term between the two. So many associations of a varied and always tender kind cluster about a church fabric that it is particularly easy to keep it in existence and, from the many interested, procure the needed money to keep it always in repair. Perhaps the most significant instance of this appreciation is the refusal

within a year by the congregation of St. Paul's Church, Boston, to part with that building — not a very antiquated one — and its site for a million and a half of dollars, so that a great temple of trade might be built in its place. It is to be hoped, then, that just as these old church buildings are preserved and cherished with such tender solicitude by the descendants of the original congregations, and just as the various societies of Sons and Daughters of the Revolution and similar patriotic bodies are preserving, repairing and converting to museum purposes those semi-public buildings and houses

¹THE OLD TRAPPE. — This, the oldest Lutheran church in the country, was built, at a valuation of \$1,000, for Henry Melchior Muhlenberg in 1743, and stands now practically as it was then. The structure is of stone stuccoed, and measures 39' x 54', and that the structure might not cost more than the sum appropriated even the women helped in the building of it. For one hundred and twenty-five years it was regularly used for Sunday and week-day services, but since the building of a larger church only one service each year is held in the ancient building.

²THE SLEEPY HOLLOW CHURCH. — This church, which is now used only in the summer time, and, in a sense, is under the guardianship of the Yonkers Historical and Library Association, was built soon after 1680 at the instigation of Katrina, second wife of Frederick Philipse, the first Lord of the Manor, or Patroon, of the Manor of Tarrytown.

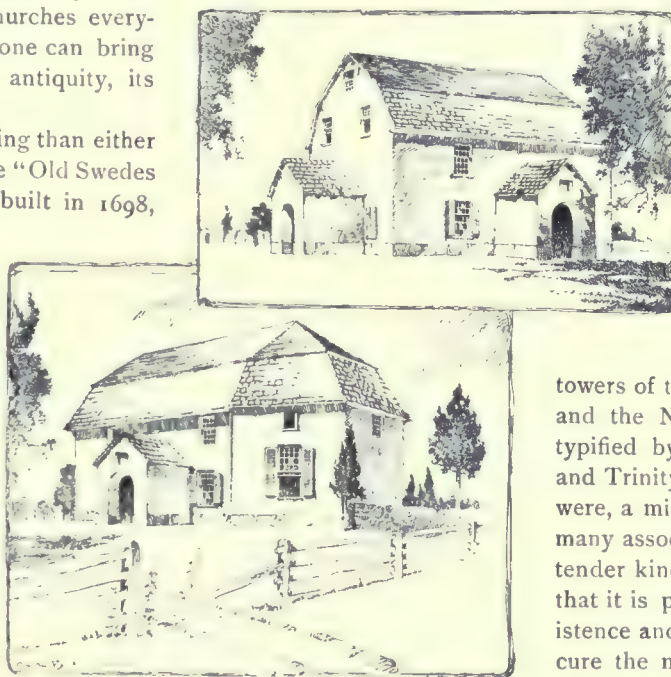
³See Plates 4-5, Part IX.

⁴CHRIST (SWEDEN) CHURCH, UPPER MERION TOWNSHIP. — This building, the third of the early triad of united Swedish Lutheran churches, of which Gloria Dei, in Philadelphia, and the Old Swedes (Trinity) Church at Wilmington are the other two,

was built in 1700. Up to 1831 the pastors were sent out from Sweden. The Episcopal ritual has been followed since that time.

⁵See Plate 18, Part IX.

⁶TRINITY CHURCH, NEWPORT, R. I. — Although the spire of Trinity Church (Plates 19-22, Part IX) is certainly graceful, the rest of the fabric, including the tower, is so severely plain that it is doubtful whether, placed in any other town than Newport, it would ever have attracted much attention. But, thanks to its being one of the features of a fashionable summer resort, admiration for Trinity Church as a piece of architecture has become a cult, and it is probably a better-known building, architecturally speaking, than the Old South Church, Boston, itself, by and under which thousands upon thousands of unseeing eyes pass daily. Trinity was built in 1726, but by whom designed, even devoted antiquary that he was, Mr. George C. Mason, an architect of Newport, was, we believe, unable to discover. Although in 1762 the church was sawed in two and lengthened, so as to about double its original capacity, it has been carefully watched, and until the recent introduction of memorial stained-glass windows nothing had been done to impair the original effect and character of the interior finish adequately represented on Plates 20-22.



The "Old Trappe" near Collegeville, Pa.
[1745.]

which, like "Stenton,"¹ the home of James Logan, in Philadelphia, have an historical and architectural worth, some similar organization will take it upon themselves to preserve the interesting buildings in Pennsylvania once occupied by communal sectaries of one kind or another. The Harmonists are in a flourishing condition, and so the interesting buildings at Economy, Pa., are likely to be properly cared-for for a long time to come; but there are other places that are deserving of care, such as the buildings of the Monastic Society, or Seventh Day Baptist monks and nuns at Snow Hill, in Quincy township, Pa., where, as the last member of the Society died in 1893, mere caretakers now give to the monastery, mill and farm-buildings a questionable amount of attention.

Perhaps other people do not share our idiosyncrasy, and so are perennially cognizant of the fact that North Carolina

known than any other part of this broad country. The German movement penetrated this region from Pennsylvania, and amongst other of the places settled by Germans at that time, Salem, settled by the Moravians in 1765, must be, if accounts are true, amongst the most interesting architecturally of the several settlements made by the sect. The church is said to be peculiarly interesting and quaint, partly because of the effect of the exceedingly small windows in the thick walls, high up, so that no Indian could shoot an arrow through some devotee as he listened to the weekly admonition of the pastor. There is evidently a good deal of "local color" at Salem which would make it worth one's while to attend the Easter festival there, share the "coffee and sweet buns," and listen to the melodious hymns, psalms and chorals with which the trombone players at the same time usher in the Easter sun and rouse the



Old Doorway, Economy, Pa.



The "William Penn" Tavern, Delaware County, Pa.

is one of the States of the Union, but we cannot help feeling that the State and the towns and villages therein are less

¹"STENTON," NEAR PHILADELPHIA, PA. — It is only natural that the various patriotic orders and societies which in such numbers have sprung into being in the last decade should be mainly interested in effecting the preservation of sites and buildings that have primarily an historic significance, and a large number of the buildings that they have preserved, or by a tablet have indicated the original site thereof, have absolutely no architectural value. To offset these now and then one is preserved which should have had the fostering care of some one, and the fortuitous happening that a building of architectural worth owes its preservation to the accidents of history rather than to its deserts as the outcome of artistic effort makes us none the less grateful to those

inhabitants from their slumbers for the annual celebration.

But it is bootless and almost impossible to particularize

who have accomplished it, no matter whether respect for history, pride of family or love of art were the motive.

The Society of Colonial Dames of Pennsylvania, which furnishes the illustrations on Plate 12, a year or two ago secured the right to restore and preserve "Stenton," the house built in 1728 by James Logan, first secretary to William Penn and later Secretary of the Province, President of the Council, Acting Governor of the Province and Chief Justice of the Supreme Court of Pennsylvania for many years.

Its right to preservation as the scene of many an historic incident is as little to be questioned as that of its value as a signpost on our road of architectural progress.

the interesting buildings that grew from the German movement. Pennsylvania,¹ Virginia and North Carolina² are old States, and it is a peculiarity of Pennsylvania that, whereas

find in many directions an abundance of structures erected in the early and middle part of the eighteenth century, though few would be discovered having any recognizable



The "Red Lion" Tavern, Philadelphia County, Pa. [1730.]

in other States frame buildings were normally used, here a great part of the buildings, of all kinds, were erected in stone, *au naturel*, or covered with stucco, as the case might

element of design that would lead one to class them with the "Old Colonial" buildings which chiefly concern us.

It is perhaps fortunate that Pennsylvania buildings are so



Details from House for Robert Morris. G. Jardella, Sculptor.

be, and so, being substantial, have lasted practically unchanged to our day. So it is possible in Pennsylvania to

¹OLD PANTANG CHURCH, HARRISBURG, PA.—This little stone building in the outskirts of the city was built in 1740, and was intended for, and was actually more than once used as, a block-house in which to take refuge in case of attack by Indians.

²GOVERNOR TRYON'S PALACE.—AS North Carolina is an old State, and in Provincial days was regarded, much as Virginia was, as a desirable place for younger sons and roving spirits to settle down in and sow their wild oats, it had its good society, and the members of it had their fine houses, so the State probably offers more to the architectural investigator than merely the interesting buildings of the Moravians. One of the most ambitious houses of the day undertaken anywhere was the palace built by Governor Tryon, at New Berne (1765-71) to serve as official residence for himself

generally built of stone, for it is evidently because of this that there has come down to us in good condition a very interesting

and such later royal governors as would, in course of time, come out from England. Of this palace, which consisted of a main building flanked upon either side by smaller structures, these being one the servants' quarters and the other the stables, both connected with the main house by curved colonnades, there remains now only traces of one wall of the main house and the "Royal Stables," which latter is in fairly good preservation, thanks to the fact that, the horses gone, their home had been converted into a school-house. Of course all, or nearly all, of the material used in building the Palace was imported from England and worked up into a structure that cost the people \$60,000—an enormous cost in those days—for, of course, the Governor taxed upon the people the cost of his official residence. A rear view, based upon authorities unknown to us, may be found on page 28.

relic of the great house, designed by l'Enfant, that Robert Morris, "the financier of the Revolution," partly completed on Chestnut Street, Philadelphia. Let into the face of the second-story wall of a little stone house in Conshohocken, just outside of Philadelphia, once occupied by James Traquier, a stone-cutter and one of the contractors for Morris's house, is a marble panel, sculptured in high relief by an Italian sculptor, Giuseppe Jardella, who had been imported to execute the carved work that was to adorn the great house. The panel which, by the courtesy of the publishers of *Monumental News*, we here illustrate, is dedicated to the Fine Arts, or to Literature and Painting, and taken with the pair

widely over the State, and as Pennsylvania is not as well served with rivers as is Virginia, their journeys had to be taken on horseback or in some form of vehicle. Along the travelled roads, then, that were thus created in every direction there were established after they had become stage-routes, numerous inns and taverns, many of which, being as substantially built as other buildings of the time and district, still exist, a few still serving as inns, and others converted to different uses. These inns seem generally to have been kept by English hosts, for the signboard that swung before the inn usually bore a name and painted cognizance of the same class as those that hung before many an old English inn,



The "Oak Tree" Tavern (now used as a Public Hall), Montgomery County, Pa.



The "Blue-bell" Tavern, Derby, Pa.

of great marble Ionic capitals that stand in the yard behind the house — which adjoins the quarry from which the marble was taken — indicates how serious a loss it was to the architectural records of the country when disaster overtook the great financier, and his lordly house in its unfinished state was itself converted into a prison to relieve the overcrowded state of the jail in which its former owner was at that time lodged.

Men of business as well as men of peace, the Quakers of Philadelphia were the connecting link between the farmers and trappers of the interior and the mother country, and in prosecution of their business they and others had to travel

and we hear of "Red Lions," "White Horses," "Mariner's Compasses," "Blue Boars," "Rising Suns," and so on, in different directions. Perhaps the oldest of these inns now extant is the "Jolly Post," on the Frankford Pike, built in 1680; but as the Lancaster Pike was the first turnpike road in the State, some of the many inns along its length may be older yet.

As many of these taverns are associated with historic events, and many of them, as the Paoli Inn, are extremely picturesque and interesting, a very readable monograph, illustrated with cuts of greater or less architectural value, might be founded upon them.



Old Dutch Inn, Kingston, N. Y.

The University of Virginia.¹



IN a paper dealing with the construction of the University of Virginia it is hard to confine the description wholly to material construction and omit all reference to the spiritual organization of the University, as its peculiar foundation demanded peculiar housing.

Complete organization as an academic body resulted only after forty years of hard study of architectural systems and foundations of Europe, years of heart-breaking opposition to the founder and his theories, of almost superhuman patience and endeavor on his side to so modify them as to make for the enlightenment and liberties of his people.

Thomas Jefferson, first pioneer, incorporated in our own Government the great principles of human right, which are still working for the advancement of man. He held that the permanency of our institutions depended upon a true education of our people. And he made use of the opportunities which high offices of state at home and abroad gave him, to study different educational methods with that exhaustive scrutiny which he brought to bear upon every subject which he chose to investigate. The greatest work of his life was the foundation of the University of Virginia, upon lines then new in the field of letters.

On his tombstone² he is fittingly called the "Father of the University of Virginia." And father he was in every sense, not simply the originator of its system of discipline and its curriculum, but the planner and modeller of its outward forms, which were unique at that time, and to-day are interesting and rarely beautiful.

The original drawings prepared by Thomas Jefferson for the buildings of the University are preserved as heirlooms in the Randolph family, at Charlottesville, Va. They are drawn on scraps of paper of all sizes and kinds, partly in

pencil, partly in ink; at a very small scale, but with considerable skill. On the reverse side of the sheets are, usually, notes upon the materials to be used, or estimates of quantities, and architectural details. While examining these papers one realizes that this institution was entirely the product of one man's mind. He not only drew the plans and made estimates for every important feature of this group of University buildings, but in addition he trained brickmoulders, and had



Professor's House: No. 2 West Lawn.

brick made on the campus, taught masons and carpenters their trades, designed tools and implements for all his men, and established in his own yard a forge where all nails, bolts

¹Portion of a paper descriptive of the restoration of the Library and the new buildings of the University of Virginia read before the Boston Society of Architects in the winter of 1900.

²JEFFERSON'S TOMBSTONE. — This tombstone, which was removed to make room for the monument voted by Congress in 1882, was presented by the Messrs. Randolph, Jefferson's residuary legatees, to the University of Missouri, at Columbia, Mo., and now stands on the campus of that University, bearing still its original inscription:—

"Here was buried Thomas Jefferson, Author of the Declaration of Independence, of the Statute of Virginia for religious freedom and Father of the University of Virginia."

In the autumn of 1901, the Jefferson Club of St. Louis made a pilgrimage to "Monticello," and in compensation for the gift made in 1882, and to mark as well their visit and their admiration for Jefferson's career, erected a red-granite shaft on the house-grounds, bearing this inscription:—

THOMAS JEFFERSON.

Citizen, statesman, patriot;
the greatest advocate of human liberty opposing
special privileges, he loved and trusted the people.

TO COMMEMORATE HIS PURCHASE
OF LOUISIANA.

Erected by the Jefferson Club of St. Louis, Mo.,
on their pilgrimage, October 12, 1901.

To express their devotion to his principles.

and ironwork used were turned out under his direction by his own household slaves. He imported skilled workmen from Italy to carve the capitals of his columns from native stone. Discovering this stone to be friable, Italian marble was imported. Caps and shafts for the Rotunda columns were gotten out of the Carrara quarries. But the caps alone came to this country, as the columns proved too heavy for

of the same. At the rear of the room is a window opposite to the doors, which open from under continuous arcades directly into the rooms, just as those facing the Lawn are entered under the colonnades.

The spaces between the Ranges and the Lawn were cut up into yards in which the most primitive sanitariums were arranged. The dividing-walls, some of which are still stand-



Professor's House : No. 4 West Lawn.



Professor's House : No. 5 East Lawn.

shipment in those days, and lay for many years at the quarries without a market.

Plate 7, taken from an engraved survey made in 1856, shows the Jefferson group of buildings as completed in 1826. Sites for these were found on a commanding hill by levelling its top and terracing its southern slope. The Rotunda, or library, was placed on the highest point and, on each side of an axis drawn through its centre north and south, the other buildings were laid out in four parallel rows, with wide open spaces between them. The central space, called "The Lawn," has ten houses faced upon it, each of two stories, generally with Classic porticos. Each house has two one-story wings, containing five rooms.

These ten houses were planned with large lecture-rooms on the ground-floors, and accommodations for the lecturers and their families on the second floors. The families now occupy all the rooms, and the lectures are held in other buildings. The wing rooms were designed for students' quarters, and are still so used. These rooms, like monastic cells, are entered directly from the colonnades, which are continuous across the front of the several houses and bind them into one harmonious whole.

The other rows of buildings are called "The Ranges." The larger buildings at the ends are students' hotels, the central ones are officers' lodgings and lecture-rooms, while the intermediate ones are cut up into students' rooms. These last, being designed for two, are about 12 feet square, and have a fireplace on one side, with a closet on each side

ing, were built of one thickness of brick, along waving lines, to make them stable. By this device many thousands of brick were saved, with strong and decidedly picturesque walls as the result.

A comparison of Mr. Jefferson's original drawings with photographs of the buildings as they stand to-day serve to show how closely the original sketches were followed, and also how much they were bettered in execution. The porticos were all proportioned, and details of the orders taken, from Palladio's great work on architecture. The walls are of red brick, the columns and shafts of brick covered with stucco, the caps and bases of stone or marble, and the cornices, window-frames, sills and lintels are of wood with ornaments of hammered lead and putty. Everything except the brick is painted white.

The Rotunda was planned after the Roman Pantheon exteriorly, but was only one-half the diameter, therefore one-eighth the volume. By the drawings, it was intended to be exactly circumscribed about a sphere. The interior was cut up into three stories, the first two into elliptical rooms quaintly interlocked, the third a rotunda with a colonnade of coupled columns, deep alcoves and a great dome overhead.

As this dome was entirely of wood, the steps on the outside decayed in time, were removed by some superintendent of buildings to save repair, and the dome left, showing above the attic as an unbroken sphere, except for the eye and skylight at the top.



Professor's House : No. 2 East Lawn.

Views of the house¹ which Jefferson built for himself will add to the appreciation of his work as an architect. "Monticello" was completed in 1810, some years before the University buildings were begun, but it is of the same style, with brick walls and cornices of wood, all detail being copied from good Classic examples, but modified by the workmen and exigency of the materials.

The Rotunda of the University was not completed until after Mr. Jefferson's death, he only living to see the completion of the Lawn and Ranges and to see the first capital of the south portico set in place. About 1860 an annex was



Professor's House: No. 1 East Lawn.

built to accommodate the rapidly-growing schools, and provide a public hall. This was a five or six story building added at the north of the Rotunda, with a portico on the extreme north, like a parody of the original one on the south. Its height was masked by a terrace of rough stone, quite artistic in its effect.

In October, 1895, the Rotunda and its annex burned. A period of depression and anxiety followed. Two hundred and fifty thousand dollars was subscribed, some mistakes were made, but, finally, the Board of Visitors selected McKim, Mead & White, of New York, as the gentlemen best qualified to restore the Rotunda and to plan the new buildings which should be built to house the several schools. The architects, admiring greatly the work of Mr. Jefferson, desired to restore the Rotunda exteriorly to its original lines, and to so place and design the new buildings as to emphasize the Jefferson group. I quote in part from their report when submitting their plans:—

"The scheme contemplates the erection of the Academic Building, the Physics Building, the Mechanical Building, with sites for a Law Building and Hall of Languages, on a new 'lawn,' and for other buildings allowing for future expansion in this direction. The plans for the Jefferson Rotunda contemplate its exact restoration as far as the exterior is concerned, with the exception of the rear, which has come down in an unfinished state, and for which some new treatment in harmony with the old had to be devised. The interior is thrown into one large rotunda. The low terraced wings on the front of the building are repeated at the rear, and these

new wings are connected to the old ones by colonnades, forming two courts, to be completed now or at some future time. This gives, adjacent to the library, two additional classrooms. The scheme presented contemplates the retaining of the terrace of the destroyed addition, and the turning of the sunken part into a garden.

"To the question of the remodelling of the interior of the Rotunda, we have given most careful study. Reasons of sentiment would point to the restoration of the interior exactly as it stood, but the dedication of the entire Rotunda to use as a library, and the unquestionable fact that it was



Professor's House: No. 3 East Lawn.

only practical necessity which forced Jefferson at the time it was built to cut the Rotunda into two stories, and that he would have planned the interior as a simple, single and noble room had he then been able to do so, induces us strongly to urge upon your Board the adoption of a single domed room, as presented, not only as the most practical, but the proper treatment of the interior.

"The scheme submitted contemplates the restoration of the Rotunda as a fireproof building throughout. The site for the new buildings completing the College Close we believe to be the only one, both on rational and sentimental grounds. The character of the land, falling away on the southern side of the road, allows the Academic Building and the Physical and Mechanical Buildings to appear as only one story in height, whereas on account of the steep grade they actually count for practical use as two. The charm of the present Close and the domination of the Rotunda are therefore preserved. It is impossible, with the amount of money available for the University, to build these new buildings fireproof. We do not, however, consider this as seriously advisable as in the case of the Rotunda. The plans as submitted for these buildings contemplate the use of fireproof-floors wherever they seem advisable, and as the boilers and the entire heating and electric-lighting apparatus are removed to a separate building, the danger from fire is reduced to a minimum."

Guastavino tile-construction was adopted for use in the Rotunda as being best suited to the designs, and it stands to-day as fireproof a structure as there is anywhere. There are no furred ceilings or false forms. Everywhere the construction form shows.

THEODORE H. SKINNER.

¹ Plates 8-11, Part IX.

The Cape Fear River District, N. C.

ONE of the most interesting sections of North Carolina, so far as concerns architecture of the Colonial period, is that on the Cape Fear River, beginning at the city of Wilmington and extending seaward to near the river's mouth. In the city itself, which began its existence about the year 1730,—under the name of Liverpool, and in 1739 adopting its present name, Wilmington,—there are a number of Colonial houses, but only two built in the eighteenth century of attractive architectural appearance. Both of these buildings are situated on Third Street, and are not far apart, being separated only by the width of the street. The best preserved (now owned and occupied by a Mrs. McCrary) has its most important historic association in the fact that it was the headquarters of Lord Cornwallis, Commander of the British forces during the Revolutionary War.

This mansion is of wood, two stories in height, and has not much in the way of ornamental feature—save the two verandas, each with six Ionic columns—but the general effect is pleasing. There is a one-story rear extension to the house; and, at the main gables, there are large chimneys.

The other Colonial building, opposite the McCrary house,

leading through a bay from the river-landing up to the mansion.

Farther down stream, 14 miles from the river's mouth, is Orton Plantation, a place rich in historic and legendary lore. It took its name from a village in England, and was first owned by Maurice Moore, the grandson of Governor Sir John Yeamans and son of Governor James Moore of South Carolina, who, in 1711, came to North Carolina to aid in suppressing the Tuscaloosa Indian outbreak. The plantation, now owned by Col. K. M. Murchison, consists of 10,000 acres, and upon one of its most commanding and beautiful hills there stands the "Mansion House," a venerable structure built about the year 1725 by "King" Roger Moore, brother of the original proprietor of Orton.

The building—which has been to some extent improved since the days of "King Roger"—can easily be seen from the river; it presents a most picturesque appearance, lifting its lofty roof amidst old trees, while its glistening whiteness makes striking contrast with the abundant surrounding verdure. Four huge columns rise from the deep veranda, which extends across the whole front of the building, unobstructed to the high, overhanging front gable that makes the veranda covering. The central (front) entrance projects from the



Rear View: Tryon's Palace, Wilmington, N. C.

was the ancient home of the De Rosset family, and, a hundred years later, used as headquarters for the Confederate generals commanding the lower Cape Fear district.

This structure is of brick, made in England. It is three stories in height, oblong, square in main body, with a low, sloping back extension. In front there is a wide veranda, having square columns, which support a balconied top; and from this the brick (front) wall, relieved only by large windows, rises to meet the shallow eaved roof. The latter is of the ordinary gabled-end kind, but each gable is surmounted by a very wide chimney.

A few miles from Wilmington, oceanward and near the Cape Fear River, are the ruins of the finest of Cape Fear Colonial mansions. This was "Sedgely Abbey," built in 1726 by an English gentleman of great wealth, Maxwell by name, who owned miles of property in this section of the country. The mansion was large and of much architectural pretension, and was built of coquina. On its east side, toward the sea, there was a wide oak-bordered avenue which extended a distance of 1,500 feet, and was approached over a corduroy road, still in evidence and bordered with fine trees,

wall, and, at the top, there is a railed balcony. On each side and above this are large windows. The side-walls rise sheer from ground to roof, two stories high, the large windows alone relieving the bare surface. The roof saddles the structure, rising fairly sharp and without ornament.

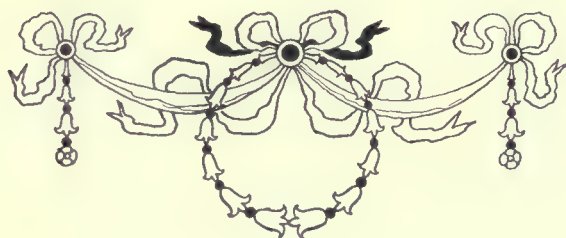
This edifice (it looks like a church or other public building) was built of brick brought from England; but, though made of clay, it is grand in its massive simplicity, and is an ideal specimen of old Southern plantation dwellings.

In the Orton neighborhood, about half a mile from the Murchison residence, are the ruins of Colonial Governor Tryon's "palace,"—a square, two-story structure built of English brick,—a spot of national historical importance from the fact that here occurred the first overt act of violence in the Revolutionary War, about eight years before the people of Boston had their famous Tea-party.

Though there is in the present aspect of this historical place little to suggest the old-time grandeur of Tryon's palace and its surroundings, it is safe to say that that ancient governor was "well fixed," and a royal liver.

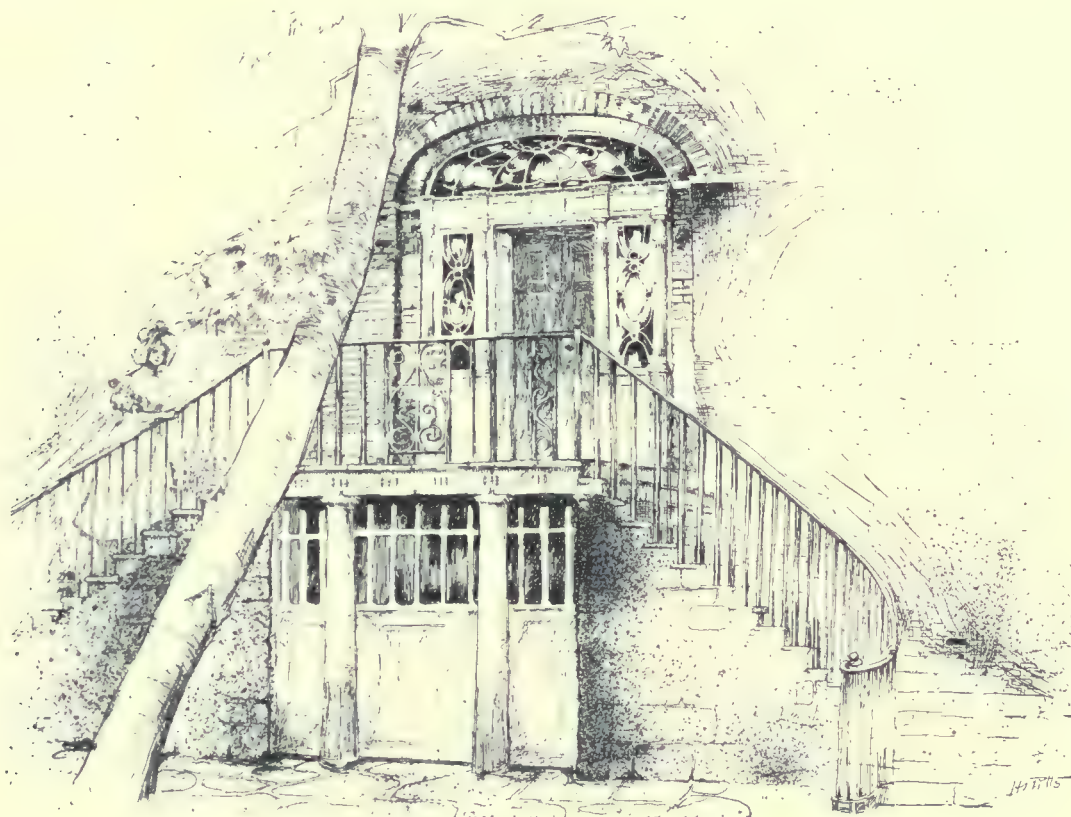
JAMES EASTUS PRICE.

Charleston, between Ashley and Cooper.



THE Charleston¹ we know to-day presents, architecturally, a quaint mixture of French and English ideas, together with some of the more salient ones of old San Domingo, in the way of exaggerated verandas and high brick walls, thrown in for good measure.

tants, the English Cavalier and the French Huguenot, both of whom represented people of pronounced opinions as to what constituted domestic comfort and elegance. The San Domingo feeling came naturally and regularly enough, too, along with a lot of wealthy immigrants from the West Indian



Entrance to the Bull House, Bull Street, Charleston, S. C.

The first two of these *motifs* — the French and the English — were inherited, naturally enough, from its earliest inhabi-

Islands who made their homes in Charleston, where the climate was not totally unlike that left behind them, and

¹CHARLESTON. — Charleston was settled in 1680 by English Colonists under Col. William Sayle, and called New Charles-Town because of abortive attempts to found earlier cities of the same name in the same general locality as far back as 1670. Its

geographical position is similar to that of Manhattan Island in that it is bounded on either side by rivers of considerable width — the Cooper to the east and the Ashley to the west — and faces the harbor to the southeast.

proceeded to make themselves comfortable in their own way.

The houses built by these immigrants were usually spacious, with enormous two and three story covered verandas as special features, though quite lacking in interior adornment. They were commonly surrounded by large grounds around which high brick walls were built, after the manner of that surrounding the Simonton residence¹ on Légare Street, which, with its great iron gateway,² is one of the show-places of the city. These walls afforded the greatest privacy—a thing always of paramount importance with Charlestonians—and allowed the outsider no glimpse of the well-arranged garden within with its gay masses of odorous opopanax, *rêve d'or* roses and tropical palmetto bushes, among which the women of the family wandered informally at pleasure—or, if any, just a tantalizing peep through the richly wrought entrance-gates.

Although these San Domingo houses had no feeling of Classicism, toward which the Cavaliers and their descendants, being men of culture and wide social experience, were greatly inclined, they were so practical and comfortable, so thoroughly adapted to the demands of the climate and the hospitable life of the South, and so much less expensive, on the whole, than Georgian houses of the type of the Miles Brewton house,³ built in 1765, and the Lord William Campbell house⁴ on Meeting Street, that, little by little, the style became almost universal among the masses as well as the classes. So much so that, modified, amplified, and beautified by French or English ideas of adornment, it became in due time—high walls, great gateways, and all—what might accurately be called the Charles-

ton type, and continued its vogue—despite the seductive influence of the Greek revival, which began to make its influence felt at the beginning of the nineteenth century—until the Civil War.

These typical houses were situated in two different manners, the more popular of which was to turn an end of the house to the street, running it up on a line with the sidewalk, leaving a seemingly endless expanse of veranda to open on a side garden. A perfect illustration of this method of locating a residence is afforded by the George Edmondson house⁵ on Légare Street, now owned by Capt. J. Adger Smythe. Here the dwelling itself presents on first sight the average appear-

ance of a town-house, with a simple but well designed entrance from the street. By peering about carefully, however, through the vines and trees and seeking the proper position for a good view, the formal front, or *side*, to speak more properly, is found to be but a mask for a characteristically Southern mansion of extraordinary size, surrounded by an extensive garden shut off from the street by a high wall of brick, wood and iron, the feature of which is a remarkably fine gateway⁶ which, in connection with the grilled entrance, forms a continuous design. This doorway, by the way, does not lead into the house proper, as one might imagine, but—after the manner of most Charleston doorways—up several steps on the inside to the first floor of the veranda, the existence of which a stranger passing by the apparent front would not suspect.

The other “manner” referred to placed

the house in the midst of large grounds some distance from the street. Although here again it was sometimes turned endwise, it was more generally given a full front to the



Gateway on the East Battery, Charleston.

¹ SIMONTON. — The Simonton residence was built some time between 1740 and 1770, and at that time, as the original plan shows, the garden attached to the premises was laid out. The wall was built by a silk merchant, Lorentz, who purchased the property toward the end of the eighteenth century. The gate was a somewhat later structure, and is said to have been the work of a German, by the name of Werner, who was a genius in ironwork.

² Plates 29, 30, Part X.

³ Plates 18, 26, Part X.

⁴ Page 38, Part X.

⁵ Plate 2, Part X.

⁶ The Edmondson gateway has served as a model for many others in Charleston and elsewhere, none of which, however, equal the original in beauty. The wrought-iron work was imported from England with the initials of the builder as features of the grillework on either side of the doorway. The fashion of introducing such initials in wrought-iron trimmings prevailed in Charleston, an example of which is also furnished by the entrance to the Nathaniel Russell house on Meeting Street,* which was built about 1790, and also by the veranda railing of an old antiques shop on Queen Street.

* Plate 12, Part X.

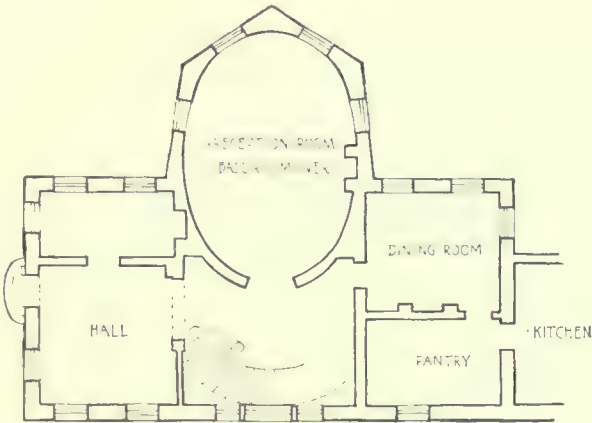
thoroughfare, as in the case of the De Saussure house on South Battery. As a rule, too, they were built after the general plan of this house — three stories high, with a three-story columned veranda stretching across the entire front upon which the full-length windows of the rooms open. From the house a wide sandy walk leads down to the carriage-gate, flanked on one side by a smaller gate where the family enters and where visitors pause to ring a bell, and on the other by the servants' entrance.

The interior arrangement of these huge old San Domingo houses is exceedingly simple, consisting, as a rule, of a central hall, with one great room on either side of it supplied with long windows to catch the breeze. Having only two rooms to a floor with an occasional one or two story L to the rear and the servants' quarters in an addition to the right or left (see quarters to De Saussure house¹) it

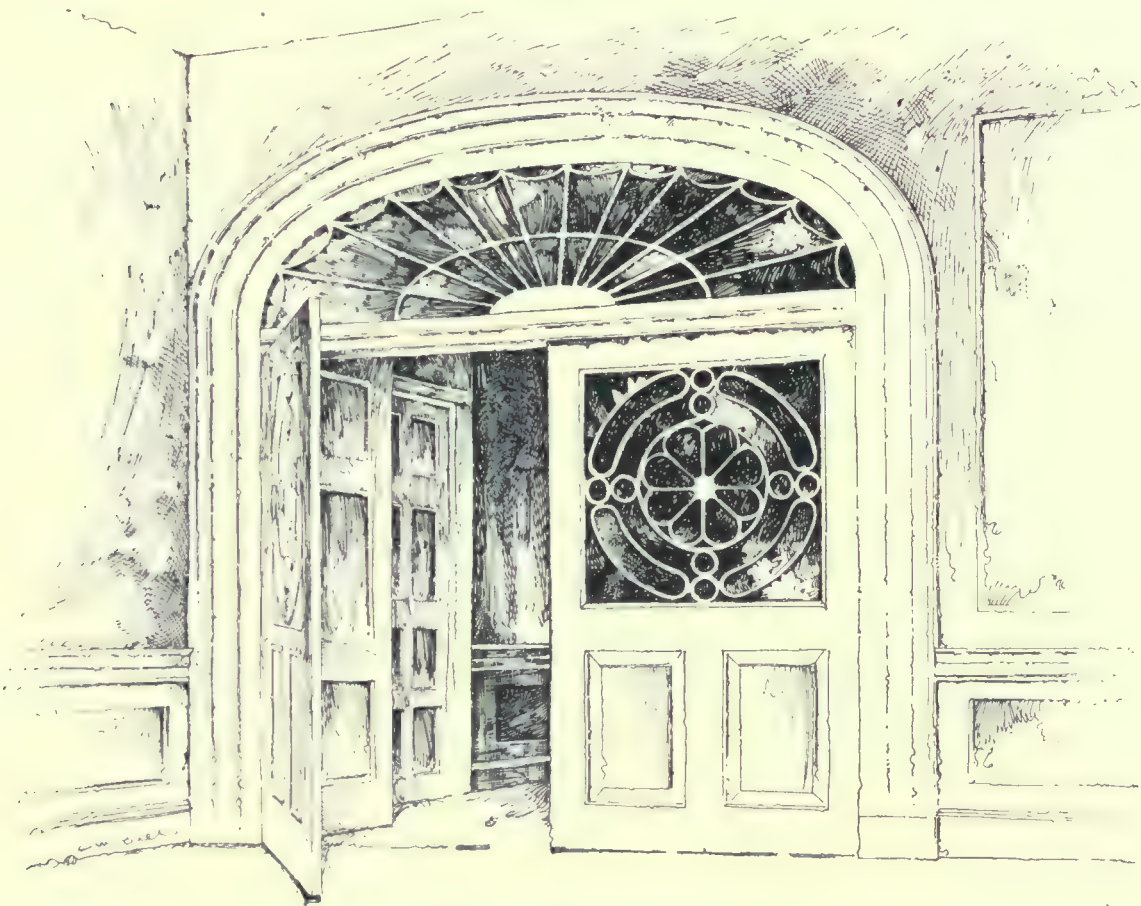
the accommodation of an average sized family. The pushing of these houses upward instead of spreading them outward over a larger area, while it added to their coolness — a thing most to be desired in a hot climate — certainly produced very

outré and remarkable effects; which, on the whole, however, are unique though ungainly, and sometimes positively baronial and a trifle *awful*, as in the case of the Holmes house on East Battery,² which, though slightly different in form, illustrates the same idea of construction and in which the style may be said to have reached its extremest limit. This house was built by James Gadsden Holmes, Sr., in 1818, and was until long after the war (during which, being white

and the highest building on the Battery, it was used for target practice by the Federals and frequently hit) the residence of his family, by members of which it is still owned. For years, however, it has been



Plan of the Nathaniel Russell House.



A Doorway in the Nathaniel Russell House.

became necessary to add numerous stories to the original one in order to secure the number of apartments needed for

practically deserted while seeking a purchaser. The great rooms are bare except for stray bits of old mahogany

¹ Plate 4, Part X.

² Plate 6, Part X.

furniture, most of the wood of which, by the way, came from San Domingo. In the dusty, webby old arched dining-room, for instance, stands an antique sideboard of simple design but good wood and excellent workmanship, with its doors aimlessly open—left behind as a thing of no value. A curious old desk is in the hall with a leaded glass case above for books and three large drawers below, the top one of which lets down to form a writing-shelf. In the octagon drawing-room above the arched entrance several old family portraits lean wearily against the wall—two by Copley and one by Flagg; and in the attic, up five long flights of stairs, half concealed by a lot of old *Edinburgh Reviews* of 1812-14 and other dilapidated books which speak plainly of the cultured tastes of those who once inhabited the rooms below, lies an old satinwood four-poster, one standard of which has

features of the homes of the rich in old Charleston. In them the celebrated "Jockey Club" and "Belvedere"¹ and other madeiras for which the city was so famous were stored, as the action of the sun on the roof produced a higher temperature than could have been obtained in a subterranean closet and the slight motion of the house was considered desirable during fermentation.

From the roof of the Holmes house one may enjoy a perfect view of the city of Charleston, from the green fertile islands lying beyond the harbor to the south, far up the Ashley and Cooper Rivers to the north, with the Wrenesque spire of St. Michael's standing up white and clear against the vivid blue of the sky—less delicate in outline, however, than the more recent spire of St. Philip's, not far away.

The oldest part of the city of Charleston, as laid out by



· Janitor's Entrance Lodge · Charleston College ·
· Charleston · S. C. ·
[1785]

poked itself through the open door of an attic wine-closet there.

Attic wine-closets, by the way, are among the many unique

¹According to the earliest records, madeira was the common drink in Charleston in 1763. In the middle of the eighteenth century it became fashionable in England owing to the recommendation of officers who had served in the West Indies and America. It became customary to ship the wine from Madeira to the West Indies and thence to America to improve its taste. This journeying, in a measure, took the place of submitting the wines to a high temperature in stone buildings. The early shippers found that the climate of Charleston was especially adapted to mellowing the wine and imparting to it that peculiar bouquet and flavor so prized by connoisseurs and stored large quantities of it there. So famous, in fact, was the wine of old Charleston that the British Consul was instructed to purchase wine for the Queen's table there and annually did so, selecting it

John Culpepper in 1680 and presented for the first time in a map drawn by Edward Crisp in 1704, extended from the sea on the south to what was formerly a creek on the north,

from the cellars of private gentlemen. Much fine old wine is still stored in the cellars of the rich and aristocratic families of Charleston, though it is rapidly disappearing. The oldest wine known there now is in the possession of the Blake family and is 146 years old. The Blake wine is known historically as the "Earthquake wine," having been brought to Charleston the year of the great Lisbon earthquake, 1755. Dr. Gabriel Manigault had, prior to his death, a few dozen bottles of the celebrated "Belvedere," named from the vessel that brought it from Madeira in 1838. There is still a quantity of "Jockey Club" madeira in Charleston held, under a perhaps mistaken faith in its keeping qualities, at exorbitant prices. It is so called because at the Jockey Club balls, instituted more than a century ago, it was the brand served.

where the celebrated Charleston market¹ now stands, which was established as early as 1788, although the present market-house was not built until 1841. On the east it was bounded by Cooper River and extended west as far as Meeting Street, at the extreme limit of which stood what was then a public market, with St. Philip's Church—which was the first English church in South Carolina—on the site where St. Michael's now stands. From this point, which may now be pointed out as the corner of Meeting and Broad Streets, to the Battery, streets intersected each other, consisting of eight in all and one alley, namely: Tradd Street, Elliot Street, Broad and Queen Streets running east and west; and Bay, Union (now State), Church and Meeting Streets running north and south.

Tradd Street, a quaint, narrow, silent thoroughfare paved

days, was a social thoroughfare. Church Street, at right-angles, not far away, was equally so.

Any one interested in the architectural characteristics of Charleston should enter this historic roadway at the Battery, from which it takes its narrow and winding course past old iron gateways and high brick walls, overgrown with cypress-vine and Virginia creeper; under the projecting hoods of doorways, toward the heart of the city, crossing at intervals streets equally quaint and curious. Looking down Longitude Lane and St. Michael's Alley one could almost imagine one's self in old Havana, while down Tradd or Queen Street, toward East Bay, there are features that suggest the French Quarter of New Orleans.

East Bay Street itself, with its wharves, storehouses and dilapidated old dwellings, now turned into tenements and fast



The College of Charleston.

with cobble-stones, is to-day one of the most interesting sights afforded the student of *Coloniana* visiting Charleston. A plain old house that formerly stood at the corner of Tradd and East Bay was the residence of Robert Tradd, from whom the street took its name and in which the first native child was born. Not far away, on the southwest corner of East Bay and Longitude Lane, the pretentious dwelling of Landgrave Thomas Smith used to stand, on a lot in the rear of which the first rice in South Carolina is believed to have been planted as far back as 1693. On the north side of Tradd Street, about midway between Church and East Bay Streets, the old Carolina Coffee-house still stands. In its day this was the leading fashionable hotel in the city. The Governor and his staff lodged there and it was the scene of all the public dinners given to strangers. Tradd Street, in the old

going to ruin, many of them being already wholly uninhabitable, is curiously unlike any modern street in any modern town, although, at one time, it was a favorite residence section of the rich, fronting, as it does, toward both Cooper River and the sea. One of the notable houses of this vicinity stands on the corner of Laurens and East Bay Streets, surrounded by the remains of what was once a garden, part of which is now used as a city dumping-ground. This house,² which was formerly bare of its present verandas, was built about 1770 by Henry Laurens, the first President of the Continental Congress, Minister Plenipotentiary to Holland, a friend of Washington's, and one of our most picturesque national characters. Just across the street from it is Heyward house,³ one of the many in Charleston built by

¹ See illustration, page 49.

² See cut, page 34.

³ Plates 10-11, Part X.

members of that distinguished family, another of which is just a stone's throw away, at 87 Church Street.¹ With its great old gateway and Corinthian portico it is not easily

ing) as for their masterly construction. Here also may be found an interesting display of wrought-iron railings, window-screens, brackets and other trimmings—in which, by



The Henry Laurens House, Laurens and East Bay Streets.

overlooked or forgotten, for it possesses, more than most Charleston houses, a peculiar and persistent *genius* of its own. The interior is almost equally interesting. The panelled drawing-room on the second floor, overlooking the river, is a charming chamber with an atmosphere of nobler days; and many of the mantels throughout the house, though greatly mutilated by tenement renters, are excellent specimens, worthy of preservation. Not far away is the old Ball residence, and others equally valuable as specimens of brickwork and woodwork, and often containing superb old staircases,² not so remarkable for their adornment (Charleston staircases being almost invariably of plain mahogany, devoid of carv-

the way, Charleston is particularly rich as a city—some of the designs of which are charmingly simple, others being highly elaborate and worthy to rank with the best work of Queen Anne's reign. Much of the simpler work in wrought-iron—which, on the whole, is more valuable than that which is more elaborate, in that it is more original—is said to have been the work of an old blind slave, who at one time followed the blacksmith's calling in Charleston.

The residences of old Charleston which are still preserved are, for the most part, quite plain externally, and of rather forbidding mien. High walls enclose their courtyards, over the



Judge Thomas Heyward's House, Church Street.

¹HEYWARD HOUSE.—The Heyward house referred to on Church Street is now used as a bakery and is situated near the corner of Tradd. It was the residence of Judge Thomas Heyward, a signer of the Declaration of Independence and a friend of George Washington's, who on his Southern tour, in 1791, was a guest in this house. At that time it was one of the most splendid residences in the city. A double-story veranda jutted out over the street, said to have been similar in general style to that of the Horry house, corner of Meeting and Tradd,* and the interior furnishing was second to none in the city. The drawing-room on the second floor is a fine chamber containing some interesting features still in excellent preservation.

Mrs. Edward Willis, a devoted Daughter of the Revolution, placed a tablet on the house commemorating the visit of Washington.

* Plate 36, Part X.

tops of which the antique slave-quarters³—which with their

²THE ELLIOT STAIRCASE.—One of the finest staircases in the entire city is that of the old Elliot residence, which was built before the Revolution, and is now the offices of the Charleston Waterworks. This stairway of solid marble goes from basement to attic, and without a support, except on the side towards the wall. The upper story is one large room covering the entire building, except the hall, and was built for a ball-room. The view from the window looking seaward is as fine as there is in the city. On the side of the main stairway is a private, or secret, stairway, built in the solid masonry, with an opening on each floor. Servants in showing a guest would conduct him to the foot of the main stairway and, directing him up, would meet him at the landing on the next floor, and so on to the upper story, or ball-room. No servant was allowed to go up the main stairway with company.

³See cut of Horry slave-quarters, page 39.

red-tiled roofs are a touch of old Spain in the general scheme of construction — are still to be seen. The dwelling and quarters are usually of brick, the former being often rough-cast. Occasionally, however, they were of black cypress, as in the case of the old Drayton house,¹ on South Battery, which, with its richly-adorned interior, is one of the choicest Colonial specimens in the city.

The oldest English houses in Charleston, although most of them are now supplied with verandas, which were found to be necessary because of the climate, were originally built without them, and were entered from the street on the ground-floor, as in the case of Mrs. William Mason-Smith's house on Church Street; or, at most, up a high stoop, as in the Lord William Campbell house² on Meeting Street, or Hayne house, just across the way from it. The Mason-Smith house has long verandas, not to be seen from the immediate front, running along the entire side of the house, upon which the full-length windows of the different rooms open. These verandas immediately overlook

mantels of which are not unlike the one in the drawing-room of Brewton House, and the woodwork throughout is exceedingly refined and quite elaborate.

Second-story drawing-rooms, by the way, are the rule and not the exception in Charleston, which holds with great tenacity to its English ideas of social life, in connection with which a great deal more of formality obtains than in any other Southern city; and the line between social and business intercourse is very closely drawn. And such quaint Old World formality! A caller entering any of the old Charleston houses is first given a seat in the hall — which, as a rule, is cheerless and unattractive — while his card is presented. If his mission is a business one, or he is paying a visit to a masculine member of the household, he is asked into the library, which is usually the first room on

the first floor looking out directly on the street. If, however, he is to be the guest of the ladies, the servant, returning, shows him, with a great flourish of politeness and ceremony, upstairs into the drawing-room, which, in even the least pre-



Tombs in Prince George's Churchyard, Georgetown, S. C. [1805]



Tombstone of Mrs. Benj. Elliott in St. Philip's Churchyard. [1797.]



Tombstone in St. Philip's Churchyard, Charleston. [1789.]

the adjacent churchyard with its quaint gravestones, some of which seem to be bending their necks and standing on tip-toe to peep through the windows into the cheery rooms just beyond the dividing-wall. The drawing-room of this house is a long double chamber on the second floor, the two

Plate 14, Part X.

tentious of the old houses, is the long chamber occupying the front section of the second story and may be either a stately audience-chamber with vaulted ceiling and a rich display of woodwork — as in the case of the Miles Brewton house before referred to — or a quaint low chamber with

² See cut, page 38.

chair-boards, the freize and ceiling of the room being elaborately adorned with delicate patterns in plaster or putty after the style introduced by the Brothers Adam about 1760,¹ which was popular in Charleston.² Often the walls were wainscoted all the way, and invariably the main feature of the room is a fine old mantel carried up to the ceiling.

The antique mahogany with which these rooms are furnished presents a study in by-gone fashions both interesting and valuable, and the walls are hung with portraits by Copley, Flagg, Savage, Sully, Peale, Trumbull, Gilbert, and many other Colonial painters not so well known, men who, by the way, are deservedly obscure; with miniatures by Washington Allston, Malbone and Fraser, and an occasional St. Mémin engraving to lend quaint interest and completeness to the art collection. Nowhere in America have the families inherited for generations so many valuable *objets d'art*, which, to their credit be it said, they have appreciated and clung to through all changes of fortune. No one can but wonder after visiting at different classes of homes, all of which were stocked with old mahogany and hung with quaint portraits of different grades of excellence, where the antiquities dealers secure their wares. None of the families seem to have sold any of their possessions for generations. And yet if, on your way up Church Street past the little Gothic Huguenot temple, built in 1841 on the site where a Huguenot

church has stood since 1692, to where the portico of old St. Philip's looms before you in solemn dignity and beauty, you chance to stop in for a moment at one of the antiquities

shops, you will see wonderful old four-posters, carved in the celebrated pineapple pattern, or with wheat-sheaves, or roses, or what not; quaint wine-coolers and tidy, light sideboards, with inlaid trimmings and medallions in lighter wood, that the dealer will tell you are real Chippendales—regardless of the fact that Chippendale's work was usually massive, and he is said not to have used inlay—; and elaborately carved chairs which, unless you chance to know the difference, he will convince you are real Sheratons going at a sacrifice.

By far the richest storehouse of old furniture, ceramics and art in Charleston, as well as the finest piece of Georgian architecture in South Carolina, is Brewton House³ commonly spoken of there as the Bull-Pringle house, which surpasses all of its contemporaries in architectural merit and enrichment. It was built in 1760 by Miles Brewton,⁴ a wealthy Charleston merchant, the plans and most of the woodwork being imported from England. Although later in date than Shirley, on the James River, and even than Drayton Hall,⁵ on the Ashley, which was built in 1742, like these earlier houses, it is a notable example of the two-story porch treatment in Colonial work; and though a town residence and not a manor-house, as in the other

ing the Civil War, and again saved from destruction though considerably damaged. Mrs. Motte is associated not only with the history of this place, but with that of two others, also celebrated. One of these was her home on the Congaree (to which she retired when Brewton House was taken from her), which was shortly after seized by the British and called Fort Motte, and which she herself fired to force them to evacuate. The other was a romantic old mansion built by her on her rice plantation on South Santee called "El Dorado," which was burned a few years ago. (See illustration to article on the French Santee in Part XI.)

One of Mrs. Motte's daughters

¹ Vol. IV, Page 8, Figure 26.

² Some of this mural decoration is said to have been imported from Italy and by skilled hands has been attached to the wall in set designs by means of brass tacks that are adroitly concealed.

³ Plates 18-26, Part X.

⁴ Miles Brewton, after enjoying the comforts of his new home for a few years only, was, together with his entire family, lost at sea and his property inherited by his three sisters. One of these, Mrs. Rebecca Brewton Motte, the celebrated Revolutionary heroine, was living in the house during the Revolution, when it was seized by Sir Henry Clinton for his headquarters and later turned over by him to Lord Rawdon. Its occupancy by the British saved it from destruction during this period when so many Charleston houses were burned and sacked. It was again the headquarters of the enemy dur-

married Mr. William Allston, whose youngest daughter married William Bull-Pringle.

⁵ Plate 39, Part X.



Entrance to Hayne House, Meeting Street.



A Veranda Entrance.

two instances, it is no less a Mecca to which students of Colonial work come for inspiration. It fronts on lower King Street, with a fore-court enclosed by a brick wall, 15 feet high, flanking on either side a wrought-iron fence in the immediate front, which, though lower than the wall, is rendered even less scabrous by a finish of feudal spikes pointing in every direction.

Entering through the fine old doorway, centrally placed, the architrave of which is supported by pilasters, one finds himself in a stone-flagged hall, running through to the rear and dividing the lower floor into two suites, which might be termed the dining and library suites, all the doorways leading into which have rich entablatures. The two

halls—front and rear—the dado of both of which is of dark mahogany, panelled, are separated by the usual flat

From this landing one has an excellent view of the quaint old courtyard in the rear with its set flower-beds and wilderness of fine old shrubs; and its even quainter slave-quarters, the gabled end of which suggests, curiously enough, a Gothic temple.

The upper hall of the Brewton house is of very dignified and elaborate character, with its heavily pedimented doors to the different chambers, and its deeply arched entrance³ to the drawing-room, which, by the way, has been pronounced by critics the most beautiful Colonial room in America. This drawing-room⁴ is a long, most lovely chamber, with its rich dado, lofty panelled walls, handsome cornice, and coved ceiling; with its mantel carried up to the ceiling, from the re-

mote centre of which hangs the most elaborately handsome crystal chandelier to be found in any of our Colonial houses.



Front of the Brewton Slave-quarters.



The Brewton Slave-quarters: Side Views.

archway supported by detached columns of a Doric order, the cornice of which is the same throughout. Facing you from the end of the rear hall is a handsome mahogany staircase¹ of two flights, with gracefully turned banisters and carved stair-ends and a half-pace landing at the end of the first flight. The feature of this landing is a deeply recessed three-light window² which affords ample illumination to both the upper and lower passages in even the dulllest weather.

¹ Plate 25, Part X.

² Plate 26, Part X.

A peculiarity of this chandelier is that the tall glass candle-shades, intended to protect the burning taper from any breeze that might be afloat, are still perfectly preserved and occasionally allowed to perform their function, as on a recent occasion, when a reception was given in their ancestral house by the Misses Pringle in honor of the social début of one of their young relatives.

The drawing-room occupies the full width of the room

³ Plate 24, Part X.

⁴ Plates 19-22, Part X.

below, including that of the hall, also, and is lighted by five windows. Three of these overlook King Street and face you on entering. The other two are on the south side of the chamber and between them hangs a French mirror of great age. Aside from its architectural value this room could not fail to interest even a casual observer in that it is a veritable museum, the contents¹ of which have not been collected from a hundred shops, but, handed down, have been enriched by each generation of an old and cultured family. Not the least important of the many valuable features of this museum are the portraits. Over the mantel hangs a Sully—one of his best—the subject being the grandmother of the present owners of the house. Occupying the place of honor, between the mantel and the entrance, is a full-length portrait of Mrs. William Allston, *née* Motte—their grandmother—in her brocaded paniers and powdered hair. This portrait was executed in 1793 by E. Savage, who spent considerable time in the United States making studies, which



Window opening on Veranda of the Bull-Pringle House.

1756; and on the mantel, among a collection of valuable miniatures, is one of John Julius Pringle, done by Charles Fraser, who ranks with Allston and Malbone as the best of our American miniaturists.

At the time Brewton house was at the height of its pristine splendor, Izard house, just across on Meeting Street (not a stone's-throw away), was another scene of high social life. This interesting old residence, of English brick, is now looked upon as a Colonial landmark and is pointed out as the residence of one of the Royal Governors. And so it was, its official occupant being Lord William Campbell, whose wife, *née* Izard, inherited the house from her father. And from it Lord and Lady Campbell escaped by way of a creek, that then flowed at the rear of their house where Water Street now runs, to an English man-of-war in the harbor.

The Izard house, or to speak more popularly, the Lord William Campbell house, although quite dissimilar in external design from Brewton house, is not unlike it in its general



The Lord William Campbell House.



The Rhett House, Hassell Street.

he finished at his leisure. Not far away is a portrait of Miles Brewton himself, done by Sir Joshua Reynolds in

¹FURNITURE.—In an article on the "Customs of Old Charleston," William G. Whilden writes of the furniture commonly used as follows:—

"In the corner as you entered the door in the dining-room stood the 'wine-cooler,' of polished mahogany, inlaid with wreaths of satinwood; octagon in shape; about three feet high, on six spindling square legs; divided inside with compartments, each to hold a bottle of wine; the centre lined with lead to hold ice or water. Being on rollers, it was wheeled up to the side of the host at the head of the table and the cooled bottles handed out as needed.

"The sideboard, with its large, deep drawers, six in number, and three closets, was large enough to contain all that could be put into three or four of the more fashionable kind now in use. On each side, like sentinels, stood the sloping-top knife, fork and spoon cases lined with green baize; alongside of each stood the silver bottle-stands containing cut-glass decanters; and in the centre the goblet and tumblers for daily use.

interior plan, having a very similar staircase leading to the second-story hall, at the front of which sweeps a long

"On the mantelpiece, in the centre, was the snuffers and tray. On the end of the mantelpiece was to be found the tinder-box and flint and steel, and possibly a few slips of lightwood, the end of which had been dipped in brimstone, the more easily to obtain a light if a stray spark went into the tinder-box. The mantelpiece itself was so high that no child could reach it without mounting on a chair, and the fireplace large enough to hold what would now be a day's supply of wood. In the corner stood the old clock with its long pendulum, showing, besides the time, the day of the month, the condition of the moon, the rising of the tide and of the sun, with 'Made by John Carmichael, Glasgow, Scotland,' across its face."

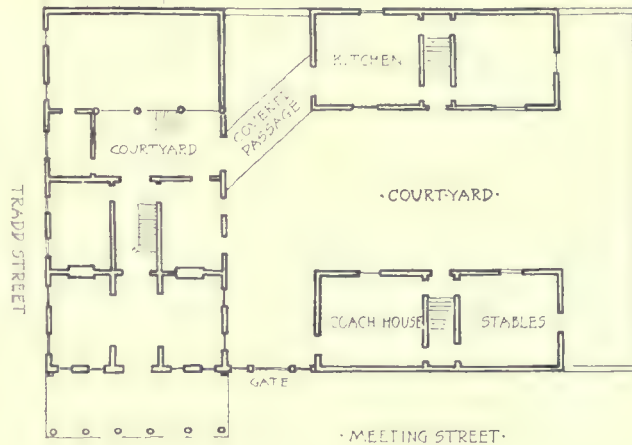
²RHETT HOUSE.—This house, on Hassell Street, is one of the oldest residences in Charleston. Its first occupant was Col. William Rhett, one of the officers of the Lords Proprietors of South Carolina. Colonel Rhett is one of the heroes of Southern legend, for, in 1817, he captured the notorious Steed Bonnet and his pirate crew that had been for some time an unbearable nuisance.

drawing-room, the ceiling of which is decorated with an elaborate design executed in putty.

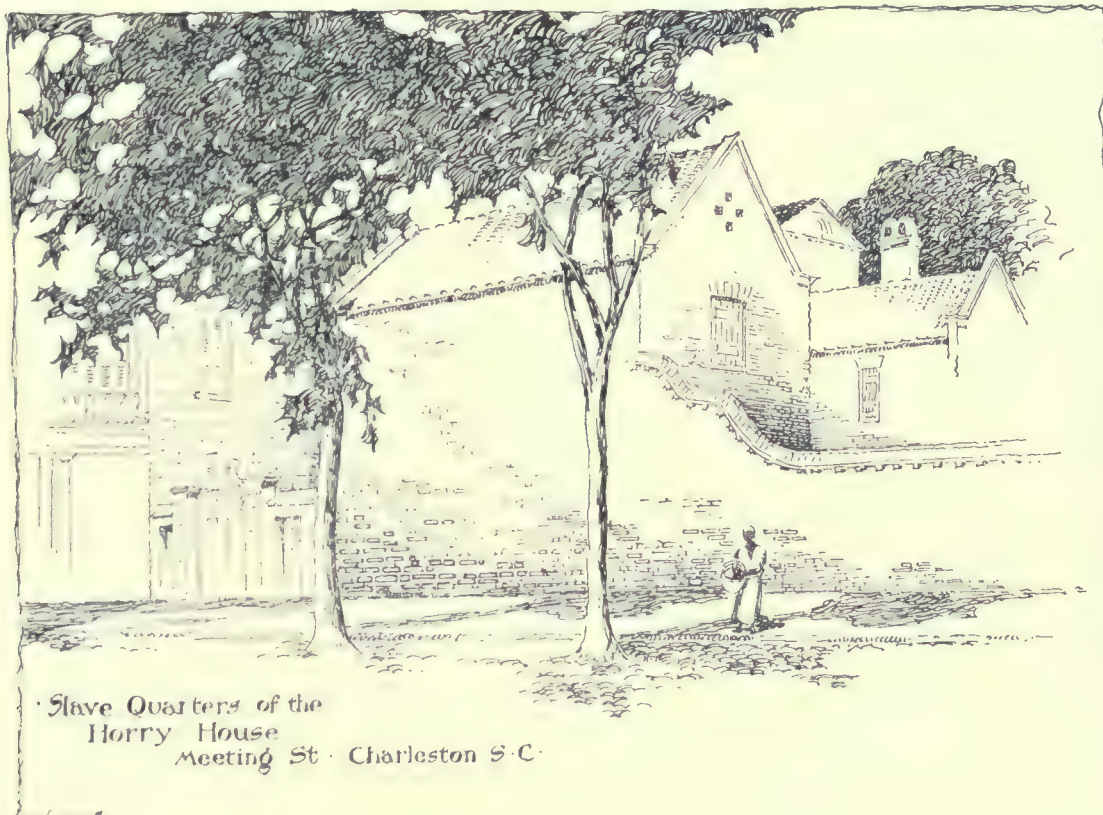
Across the street from the Lord Campbell house is Hayne house, said to have been the pre-Revolutionary abode of the martyr Hayne; but a close examination of records refutes this claim. The house itself, however, is undoubtedly old and very pleasing, the entrance¹ to which, though extremely simple, is one of the best specimens of its kind in Charleston. A little farther up Meeting Street is the Nathaniel Russell house² (now a convent) before referred to; and still farther on, at the corner of Meeting and Tradd, with its quaint Venetian porch extending over the sidewalk, is one of the former abodes of the celebrated Mrs. Daniel

"Hampton," Mrs. Horry's rice plantation on the South Santee. This residence of Mrs. Horry's is said to have been built about 1790, and the date is probably accurate enough,

for in the *Charleston Gazette*, of April 23, 1787, there is an account of the burning of Mrs. Daniel Horry's residence of Broad, which catastrophe must have led to the building of the Meeting Street house. All the walls in it are of painted wood, panelled, presumably cypress. The hall, which is divided into two parts by a central arch, separates the lower floor into two suites, and the staircase, which is in two flights, leads to the more elaborate upper hallway, which, in turn, leads to where formerly the drawing-room lay, the partitions of which have been removed. The



Plan of the Horry House and Out-buildings.



Horry (pronounced O-ree), of French Santee, one of whose friends was no less a person than Gen. Francis Marion himself. In fact, tradition says that it was from the window of this house³ that General Marion made his famous jump; but tradition is again in error, though there is no doubt of the fact that he narrowly escaped capture by the British at

pediments to the doors, the cornice, and other decorative woodwork are all exceedingly good, though simple; and the quaint old kitchen, wash-rooms, and servants' quarters, together with the bricked courtyard—cut off from the view of passers-by by a high brick wall—are typical of the domestic habits of the period the old house represents.

¹ See cut, page 36.

² Plate 12, Part X.

³ Plate 36, Part X.

Following Meeting Street to the north after leaving the Horry house,¹ one soon finds one's self within the sacred shadow of St. Michael's, which, by the way, is best seen when coming down Meeting Street toward the Battery, on a moonlight night when the mellow whiteness of its tower melts into the luminous softness of the sky, casting the while a vivid shadow on the street below.

From St. Michael's corner, looking down Broad Street toward East Bay, one has an excellent view of the old Custom-house, completed in 1771, which is one of the well-known Colonial buildings of America. Formerly it boasted a sort of cupola (see rough sketch, from the tower of St. Michael's Church, Part IV, p. 23, Fig. 95), which has, however, been removed.²

Standing here on St. Michael's corner — where until 1723 stood St. Philip's Church³ (a plain structure of black cypress on a brick foundation) when a new one of the same name was erected on the site where St. Philip's now stands — and looking toward the Battery on the

south and the Bay toward the east, one has before him the whole of oldest Charleston, although, strange to say, the very oldest structure in this city — an antique powder-magazine,

built by Sir Nathaniel Johnson, in 1703,⁴ is far away on an obscure lot on Cumberland Street, where it was located — Cumberland Street being then a forest primeval — for the excellent reason that there it was out of harm's way. At the time of the Revolution, and prior to it, the land north of Broad Street was thinly settled as far as Hassell; but from there on it was open country with plantations scattered through it. The growth of the city in that direction must have immediately followed the Declaration of Independence, however, for Flynn's Church⁵ (Second Presbyterian) fronting Wragg Square and occupying the highest point in the city, was built in 1811, and St. Paul's Church (Part III, Plate 11) was completed in 1816,⁶ and

city churches are seldom placed elsewhere than in localities that are well populated and convenient.



The old Powder Magazine.

¹ Plate 36, Part X.

² The Commissioners of the Province of South Carolina signed articles of agreement with Peter and John Horlbeck for the erection of an *Exchange and Custom House and a new "Watch House"* in 1767, and the Horlbeck brothers left at once for England to obtain materials for its erection. The building was completed in 1771, the Horlbecks receiving in payment 241,740 pounds currency [*sic*]. When completed it became the general business mart of Charleston, and so continued for many years. During the occupation of the city by the British, its lower floors were used as a prison, and in one of the rooms Col. Isaac Hayne was confined and thence taken to execution.

Afterwards the vaults were used as vendue stores, until the building of the present Vendue Range, and the rest of the building as post-office and custom-house. The situation becoming unsafe in the late war, it was deserted, and fell almost to ruin; but it was afterwards repaired and the Post-office reestablished in it.

The front was originally on the east side, and wings extended out on East Bay, but as these obstructed the street they were taken down and the front changed to the western side. More recently, the roof being much out of repair, the cupola and some of the ornamental work were removed, but the building still presents an imposing appearance, and its historic associations make it an object of much interest. On December 14, 1899, the 117th anniversary of the evacuation of Charleston by the British, the Society of the Sons of the Revolution placed a bronze plate on the western wall recording the many historic incidents of the location. The building is now used by the U. S. Light-house Establishment.

The original contract for the building is now in the possession of Maj. John Horlbeck, of Charleston.

The Governors of South Carolina were proclaimed from the steps of the Exchange as long as Charleston remained the capital of the State.

³ St. Philip's Parish was the first established in South Carolina. In 1751, the town was divided into two parishes, the second being called St. Michael's.

⁴ This old Colonial relic — a little older, perhaps, than the powder-magazine at Williamsburg, built by Alexander Spotswood early in the eighteenth century (Vol. II, page 20), is a small brick building with four gables and a tiled roof. As early as 1770, an act was passed directing its disuse, but, the war coming on, powder was stored in it until the siege of Charleston in 1780. It was then abandoned and became private property, which it still is.

⁵ FLYNN'S CHURCH. — On May 16, 1806, the plan of Flynn's Church was placed before the building-committee, by William Gordon, who was appointed to build it, and early in 1811 it was ready for purposes of worship. Although it was never finished the cost of building amounted to over \$100,000. Plate 31, Part X.

⁶ ST. PAUL'S CHURCH, RADCLIFFEBORO. — The congregation of St. Paul's was organized in 1810, under the Rev. Dr. Percy. They worshipped at first in the Huguenot Church, then unoccupied. The congregation was incorporated December 21, 1814, and the first Vestry elected in 1815. The corner-stone of the church was laid November 19, 1811, and the building consecrated March 28, 1816.

The style of its architecture is modern, with a Gothic tower; the front is adorned with a handsome portico, composed of four Doric columns supporting an angular pediment. This is the largest Episcopal church in the city; formerly it was furnished with the old-fashioned square pews, but these have been replaced by modern and very comfortable low pews, the effect of which is to add to the spacious appearance of the interior.

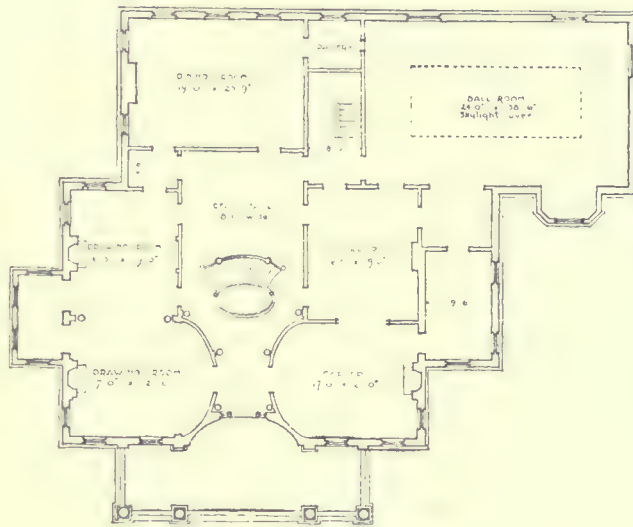
Dr. Percy was an English clergyman, who came first to Georgia in 1772 to take charge, as President, of the College which was established at Bethesda, ten miles from Savannah, by Whitfield. Whitfield bequeathed it to Lady Huntingdon, who appointed Dr. Percy to the Presidency and sent him to America with missionary instructions to officiate wherever he could collect an audience. It is said that while in Georgia he frequently preached in the fields under the shade of a tree. — *Guide Book*.

As a matter of fact, all of Charleston is old, and the houses in the northern portion of the city, although not Colonial, are almost invariably either modifications of the San Domingo idea, or specimens of the Greek revival, as in the case of Ancrum House,¹ on the corner of Meeting and Charlotte Streets, which, with its dignified Greek portico (to the side, of course, in deference to the European idea of what kind of a formal front a house should make to the street) and its high wall overgrown with a flowering vine inclosing a formal garden, needs but a touch of foreign color to change it into an Italian villa. Another and more ample monument to the Greek revival, as conventionalized for domestic purposes, is furnished in the Witte residence² on Rutledge Avenue, which was designed by an English architect, in 1810, for two English bachelors of Charleston. Neither of them lived in it, however, for the death of one caused the other to sell it immediately on its

its architectural beauties. The library and breakfast-room are the principal features of the ground floor where one enters; and the drawing-room and dining-room the features of the second floor. The former chamber is most ornate, with an arched ceiling supported by fluted columns almost Byzantine in feeling. The staircase is quite circular and the second-story hall is decorated just below the frieze line with medallions in plaster showing studies of American game in cover.

This house is said to have cost a large sum of money which one can readily believe, for the plan is an ambitious one, and it was erected at a period when, having recovered from the ravages of the Revolutionary War, the town and State had entered on the period of their greatest prosperity. With the rich rice

and cotton lands of Carolina yielding not only abundance, but wealth; with commerce on the high-seas and trained slaves meeting every demand of domestic life, land-owners



Plan of the Witte House, Charleston, S. C.



Drawing-room of the Witte House, Charleston, S. C.

completion. The house stands with one end to the street in the midst of large grounds through a portion of which one must pass before reaching a position which affords a view of

¹ Plate 16, Part X.

naturally turned their attention to building both in town and country.

The Post-Revolutionary, however, though regarded as the

² Plate 16, Part X.

most picturesque period of Southern life because of the unique institutions that matured under it, and though it developed great fortunes such as that of Gen. Wade Hampton, of Columbia, who is said to have been the richest planter in the South and the owner of three thousand slaves — was no more brilliant socially than the Pre-Revolutionary period, when European manners¹ and customs prevailed in Charleston, which rivalled every other American city in business activity, and surpassed most of them in domestic luxury. So much so that Josiah Quincy, of Massachusetts, who visited the city in 1773, wrote as follows in his *journal intime* : —

“This town [Charleston] makes the most beautiful appearance as you come up to it, and in many respects a magnificent. . . . I can only say in general that in grandeur, splendor of buildings, decorations, equipages, numbers, commerce, shipping, and indeed almost everything, it far surpasses all I ever saw or ever expect to see in America. . . .

“All seems at present to be trade, riches, magnificence and great state in everything; much gaiety and dissipation. . . . State and magnificence, the natural attendant on great riches, are conspicuous among the people. . . . There being but one chief place of trade, its increase is

¹ FUNERAL CUSTOMS. — Although most of the old customs are still honored in Charleston, that of serving refreshments at funerals is now obsolete. William G. Whilden, in his “*Reminiscence*,” speaking of the passing of cake and wine on such occasions, says :

“It was done with great solemnity. A cake called funeral cake was sometimes used, cut into blocks and iced all around. The custom arose probably early in the settlement of the country. The friends frequently had to come for miles (scattered as they were on their plantations), and to make a feast would have been out of place.

“On arriving at the house, the ladies were shown into one room; the gentlemen into another. The hats of the latter were taken charge of by a servant and turned over to ladies who were busily employed putting a band of crape around each and two streamers about three feet long from the back. A pair of black or white gloves were also distributed to each person. The ladies’ bonnets

amazingly rapid. The stories you are everywhere told of the rise in the value of lands seem romantic; but I was assured that they were facts.”

That Charleston should have taken rank as a social centre of the New World at so early a period was largely due to the fact that so many of the English colonists who settled it were Cavaliers, friends of the Lords Proprietors, with large means at their disposal; men who sought to reproduce in America, so far as could be done under different conditions, both the architecture and the social and domestic customs to which they were accustomed — and succeeded better than most of their contemporaries. These early colonists were enthusiastic builders, and but for the ravages of two wars, in both of which this historic city played a conspicuous part, numerous general conflagrations, and the earthquake of 1886, Charleston would have more high-class Georgian architecture to show than almost any other city in the United States. As

it is, though the greater part of her most splendid buildings have been destroyed, what remains is often of a superior quality and in many instances uniquely interesting.

C. R. S. HORTON.



Entrance to Heywood House, Meeting Street.

were covered with black hoods, and a cape to cover the entire shoulders.

“A master of ceremonies, provided with a carefully prepared list, took a prominent position at the foot of the main stairway or elsewhere, called out the names at the door where the ladies were assembled in the order of their blood relationship; then the master of ceremonies called out the names of the gentlemen to escort the ladies, and so on till the assembled ladies were all provided for; the remaining attendants fell into twos, all walking through the streets, in the rear of the hearse or on the pavement, no one riding in a conveyance.

“At times the coffin was borne through the streets by the pallbearers, and no hearse used.

“At a funeral at the Scotch Church once, wine and cake were handed to those in the procession as they stood in Meeting Street, on the sidewalk. Some funerals were preceded through the streets by what were termed waiters (namely, two, four or six negro women dressed in white, with a black scarf over the shoulder reaching to the knees).”

An Autumn Trip to South Carolina.



IT was with a sense of profound, if temporary, relief from the noise and restless turmoil of cosmopolitan New York, that I metaphorically shook off its dust from my feet on a close and oppressive afternoon in late September of last year, and boarded the steamer for Charleston, S. C., a city so dimly pictured in my imagination from only too scanty descriptions of the earthquake days that I drew down the mental curtain and consigned myself to a couple of days' absolute rest, wondering the deep waters had not sense enough to rest too. After a seemingly endless and nauseating period of sensationalism in the daily press, unfolding the corruption and vice of the city under Crokerism and Tammany rule, it was a blessed privilege to flee, even temporarily, from this modern Sodom and Gomorrah. As the evening drew on, how bracing was the cool air and how welcome the silence brooding over the deep as we slipped down the Jersey shore, just far enough out to see the blinking lights of the various summer resorts, without their garishness or even the faint echo of their noisy crowds. Saturday passed refreshingly as we rounded the capes, with a good sea on, and Sunday morning opened sublimely, with expectancy on the faces of all, for the evening would see us at our destination. Nor were we disappointed, for about four o'clock we slipped between the breakwaters into the beautiful and expansive harbor and, passing the historic Fort Sumter, by half past five o'clock we were snugly moored alongside one of the old shaky piers, looking down into the faces of the little dusky crowd peering up at us from among the bales of cotton and promiscuous cargo on the wharves.

The approach to the city is disappointing, wanting in architectural interest, the buildings being low, the city itself

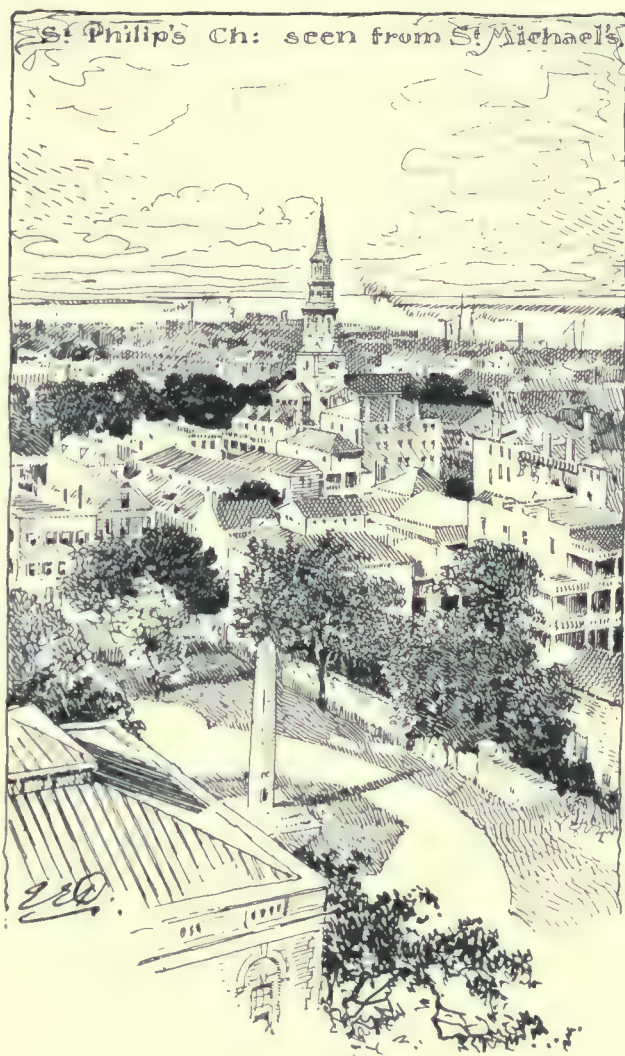
lying on a peninsula as flat as an ironing-board, between the two rivers, Cooper on the east and Ashley on the west. One looked for an interesting sky-line and found none; only the two steeples of St. Philip's and St. Michael's broke the roof-line and pierced the azure with their graceful spires. The only building on the water-line to attract notice is the new

Custom-house, with its stately proportions and colonnaded porticos. Before walking down the gang-plank a new-made acquaintance remarked as he bade me adieu: "You won't be half a day in this dead town before you will wish yourself well out of it."

This is the general impression of business-men passing through, or by, historic old Charleston. The interest to a stranger depends on the point of view taken. Charleston is only awakening from a long slumber, the natural sequence of a series of paralyzing circumstances. The wharves of this city will not always be so silent as they are to-day. With the resuscitation of the South her commerce is bound to revive, and, with her natural advantages, we shall see her roadsteads alive with shipping and the silence broken with the sirens of the Transatlantic liners.

Looking at Charleston from the æsthetic and architectural point of view, the historic city teems with interest. Unique in its type of palatial residences, with amplitude of light, air and space, it is of the past that it speaks, and a past to be proud

of. But, desirable as is a new era of prosperity, one quakes in contemplation of the changes that a modern affluence will bring in its wake. Once let in the entering wedge of Northern energy, capital and ideas, the steel structure and skyscraper, the flat-roofed abominations of the modern economic system, will quickly eliminate the sense of leisure and restfulness that pervades the city of to-day.



After leaving the steamer and after a shaky ride over the cobble-stones, we were deposited at the Hotel Charleston, and, pending the late-houred supper, a twilight voyage of discovery was in order. This was Sunday evening, and the principal streets appeared to be given over to the colored population, who in summer attire, especially the young folks, promenaded with an importance and gaiety entirely their own. Otherwise the city seemed deserted, and the sense of strangeness became oppressive. As the darkness deepened, the artistic features of the old streets were intensified, revealing more of incidental worth than in the garishness of midday: high walls with ramped copings, tall gate-posts and great heavy rustic oak and iron gates, over which creep lovely vines, and beyond which frown the dark spaces of the colonnaded galleries, with, may be, some little wicket in the rear opening on

was not to be seen on the streets. After treading the streets in and out, poking around church-corners, astonished to find cemeteries creeping up to the very houses, and headstones almost peeping in at one's dining-room window, it was with a sense of the general mouldiness of the city — an eerie feeling, arousing one's curiosity for the morrow's light — that I returned to the hotel. True to my friend's prophecy, I was not in the city twenty-four hours before, for some reasons, I might have wished myself out of it, for, of all the cities I have ever visited, never was there culinary capability so behind the times, never was one's patience so put to test over loss of time in replenishing the inner man. How in the world the visitors to the Exposition have been accommodated would be interesting to hear. But aside from this little blemish, the interest in the city grows. In plan practically



Entrances to the Heyward Estate, Meeting Street, Charleston.

a tree embowered lawn, all in deep shadow, while the old brick chimneys and Spanish-tiled roofs peep over the trees and are silhouetted against an amber sky. The sidewalk pavements are mostly of brick, set herring-bone fashion, with a deep curbstone down to the cobble-paved streets. The gates are threefold, adjoining the front door, which opens upon the side gallery, generally a few feet raised up; first, the private, or domestic, gate; secondly, the carriage-gates, and a narrower one adjoining for the servants, which used in slave days to be closed at nine o'clock in the evening, and no colored person could enter after that time without being detected. A curfew-bell tolled at half past eight to call in the colored servants, and after nine o'clock a colored person

another, but Old Colonial, New York, the names of the streets suggest British origin and dominion, and to this day are tenaciously preserved and cherished — King Street, Queen Street, Meeting Street, Church Street, etc. Laid out at right angles, the residence plots, or blocks, are very large, affording spacious gardens and courtyards. Every residence used to be walled-in with high walls and gates, ensuring privacy and seclusion, but now few of these are in anything like good preservation. As an old Charlestonian was pleased to put it to me, "The city was settled by the English and Huguenots, they intermarrying you have the American, who cannot be whipped." The city is essentially English in its houses and customs, its domestic life and its tastes. The earliest

houses were of plainest description, simplest in plan, fronting on the street, the entrance opening into a hall dividing equally the rooms, right and left, and with basement-kitchens; but as the Colony progressed, and the retinue of colored help increased, a change of plan developed, and the typical house evolved, with its end to the street, its front opening on the garden, and with wide galleries, or verandas, overlooking the rear of its neighbor. The slave or servants' quarters generally were in a brick extension at the other end of the house, though exceptions there were, in which they were built away from the house, around the courtyard.

In the city's palmy days intercourse with England was the rule, not the exception, and clothes, furniture, glass and silverware were all imported, as were also the wines—madeira and sherry. The madeira was always stored in the attic, for the benefit of a certain condition of temperature. In the city, at least, the servants were always well clothed, uniformed or in livery, and treated like children, as indeed they were.

The kitchens were now outside the house proper, and the meals were served from these outside kitchens by the colored help, through the medium of a pantry adjoining the dining-room. Thus all odoriferous objections were eliminated from the family quarters. Strange it was to note that in no ancient house in its primitive condition did I observe any toilet or bath-room accessories. The valet or maid used to bring up the bath-tub and then the water, put you in it, if you liked, rub you down, and carry all away again. Talk about sanitation—what could be sweeter and healthier than that? Now, what is it? An impoverished family keep one or perhaps two servants, or no servant, in a large old barrack of a house, with a forlorn and antediluvian system of kitchen and toilet-room accommodation. Think of the transition! What few draperies are left are moth-eaten and faded, carpets threadbare and the one-time garden a desolation and wilderness. But there are the galleries left—oh, those cool, shady retreats, with their wide sweeps, and which you can picture with their happy and lively occupants of the older days! Here you can live out the better half of the hot summer days; somewhere you are pretty sure of a shaded corner, swept by a cool breeze, and down on the lower gallery the sounds of a merry group of youngsters tell you of the good time they are having on the old "joggling-board." This was an article entirely new to me, and I was curious to know what

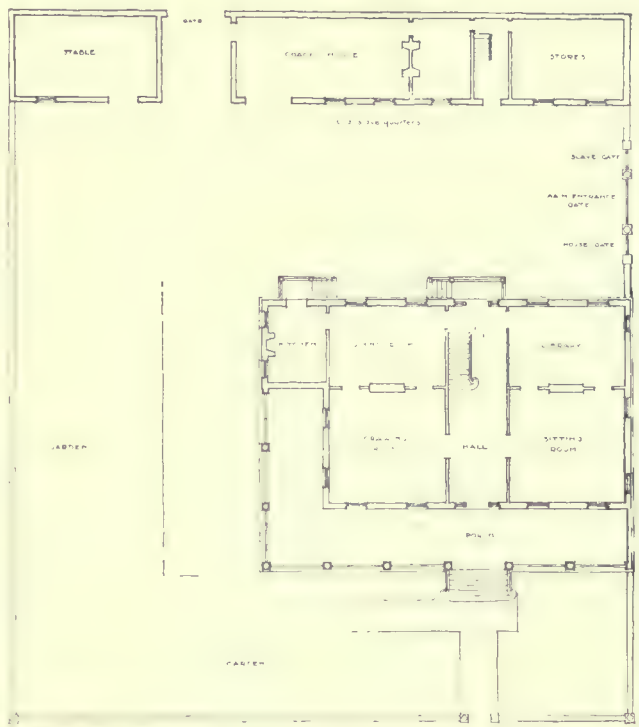
the sensation of the thing was that could make such an odd piece of furniture so indispensable in every household. It was, I believe, first instituted for the little pickaninnies, and consists of a long, two-inch-thick pine board, say twenty-five feet long, supported on two framed end trestles or horses. These trestles are sometimes fitted on rockers. Well, calling

one evening at the house of a friend, the lady asked if I would not prefer to sit out of doors in the cool, and archly proffered me the "joggling-board." Assenting, I fear, with dubious air, the good lady, who represented a fair figure in avoirdupois, took the initiative and I followed, when with an alternating motion of up and down we were joggled to the centre of the board and into such an embarrassing proximity that only an explosion of laughter suited the occasion. Now you can picture, when a group of youngsters of susceptible age and both sexes, in the cool of the evening or moonlit night, plump themselves down on this stout but pliable plank what nonsense and hilarity they get out of it.

But for absolute fun commend me to the colored pickaninnies, and even their elders, the aunties and uncles, one or more thrumming on the "ole banjo," the others taking up the chorus of "My ole Kentucky Home" in melodious song. No dinky home appeared to be complete without the joggling-board, and some specimens which had seen ancient service were beautifully put together, and even wear and tear seemed only to have rounded the edges more invitingly.

Days went apace, and what with tramping, sketching and measuring in a heat that sometimes was torrid, evening and its cool breezes from the Battery overlooking the harbor were very grateful. There was a reserve very perceptible in the attitude of the residents towards intrusion on their secluded homes, and it took time to overcome this. The tourist and kodak fiend had in their overpresumptuous recklessness caused annoyance aforetime which was resented; but as soon as my real mission was made known every facility was offered and kindly courtesy extended on every hand. Still,

it was regrettable that so much of my so little time had to be spent in awaiting permission. After spending a couple of weeks in the city, I made the visit to Georgetown and the Santee district, which occupied a week, and then returning spent another week in Charleston. The interval and change of scenery acted as a tonic and, returning, helped qualify my first impressions. Strange it is, but, ever and everywhere, it



Dr. Bemis's House, cor. Meeting and Hudson Streets, Charleston.



is just as you are departing you see more, and find out more, to regret the limit of your stay. What are three weeks in a large city, single handed and three-quarters of your time being taken up with those necessary but provokingly objectionable adjuncts, the measuring-tape and foot-rule? With so much to tempt one to brush-work, it was hard to put the palette aside for the severer practical work of measuring.

standing erect beside him, the buzz of curiosity as they enter and leave the church, the rows of colored people who occupy benches around the sides and end of the building or in the galleries, the waiting carriages, the old beadle with gold-tipped cane escorting the dignitaries thereto, the handshaking at the doors, smiles, congratulations and all the social amenities of the time. The only discordant note of to-day



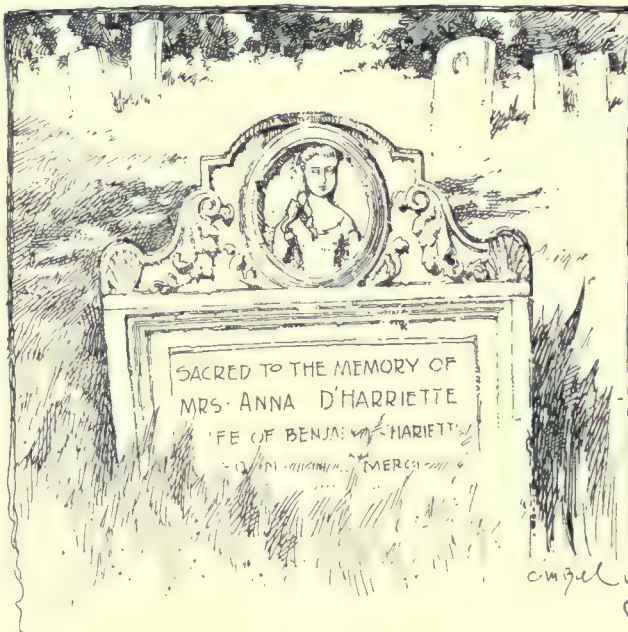
The Battery and the De Saussure House.

Sunday was the Sunday of our forefathers, and in its decorous observance I was pleased to observe that the colored population appeared entirely devout. In this most English city, how I enjoyed the English service in the old churches¹ of St. Michael and St. Philip. After nearly twenty years' absence from the old country, here was a rendering of the service on the old lines, awakening cherished memories of the past—the quaint old-time edifice, the sweet bells, the mellow tones of an organ built in 1767, that Handel himself might have played on, the high-decked pulpit and square high-backed pews, and the obsequious old sexton. Through the open side doors, through which a flood of sunshine poured and quaint white tombstones peeped, came the subdued sounds of city life, with the chirruping of the birds and the perfume of box and the evergreen shrubbery of the churchyard. It is easy to picture the same service of forty or a hundred and twenty years ago, with the Governor and his retinue occupying his pew near the pulpit, perhaps the Father of his Country

is the harsh metallic grinding of the trolley-car as it whizzes by or turns the corner into Broad Street.

If you wish to obtain a comprehensive view of the city, a

climb up the tower and steeple of either church is well rewarded, for, in the absence of any natural altitudes, your vision is limited to the perspectives of the streets and your neighbors' residences on all sides of you. From the church steeple you look northward away over the city to its very limits, the rivers Ashley and Cooper stretching on either side, exactly as do the North and East Rivers about Manhattan—and then down over the roofs and into the shady and spacious gardens, squares and parks. Southward you have the magnificent harbor and islands. From this altitude you realize what a magnificent city it must have been in its palmy days: truly

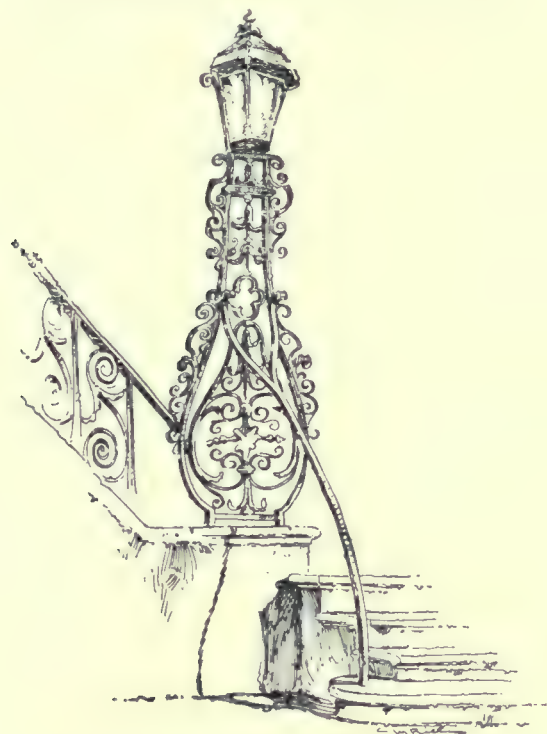


patrician in its character and, as I first beheld it at sunset, a little world of loveliness in itself.

Of the two church towers and spires that of St. Philip's is the most graceful, while that of St. Michael's suggests stateliness. Built of brick and rough-cast, its cream-white walls

¹ See article and illustrations in Part XI, *seq.*

and surfaces, as it pierces the clearest of blue skies, are rather dazzling but beautiful in effect; and again, as I saw it on a moonlight night, in the stillness and repose of the

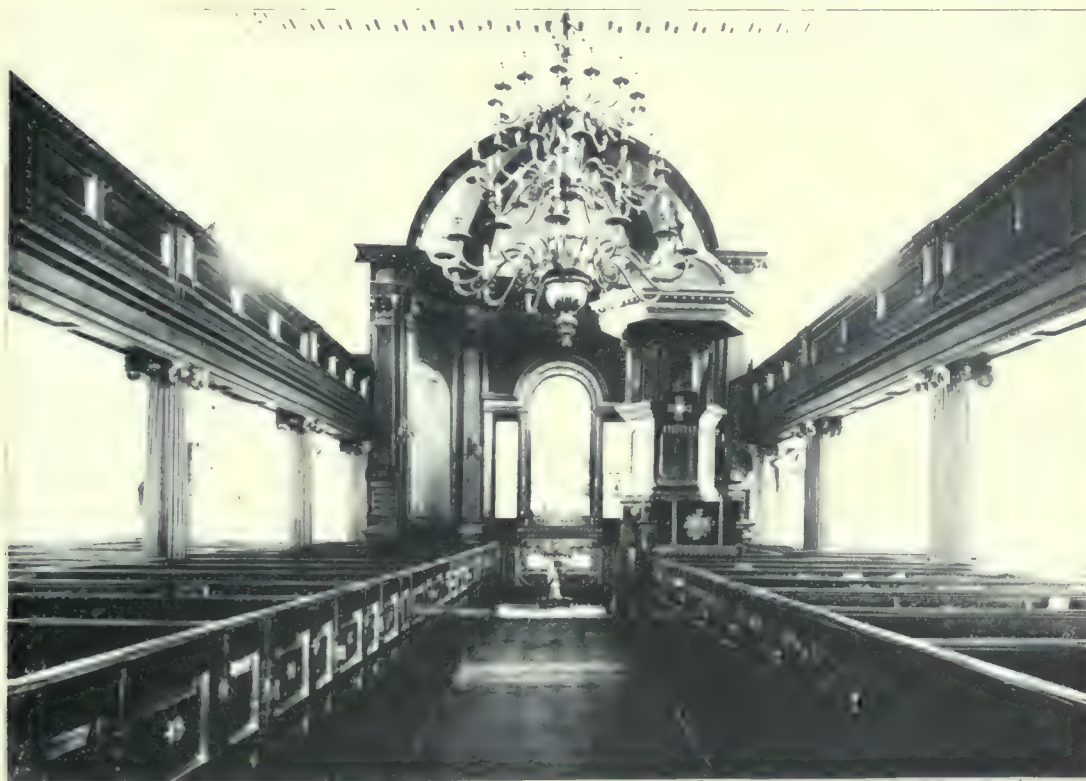


From the South Carolina Society's Building.

city, the memory of its vicissitudes set me dreaming, to be aroused suddenly by the sound of the melodious and historic

steeple, placed as it is at the corner, or junction of two principal streets, dominating every building and feature in its vicinity, that charms and arrests your interest whenever you pass it. Were I asked what features charmed me most in Charleston, my reply would be: "St. Michael's Church and the Miles Brewton house," better known as the Bull-Pringle house. And as I was privileged to sit in the old Pringle pew on Sunday morning the harmony of the relationship between the two was not lost in my musings.

After a pretty close study of the older residences here, the absence of the more delicate and refined ornament of the Colonial type, to be found in the more northern States, becomes evident, and more or less disappointing, with one exception, and that is the Brewton¹ house, which, while simple and plain in its plan, sturdy in the construction and stately in effect, is beautiful as a whole, the drawing-room and reception-rooms especially so. It were well worth the while that the whole house should be measured carefully, and not a mere room or two, which was all I could give the time to, and, further, it being furnished and occupied, the concession made by the lady of the house was sufficiently appreciated without putting her to more trouble and disarrangement. The old garden, now very much circumscribed in its area, was in the early days a vision of loveliness, and to this day the old-time tulips, jonquils, daffodils, peonies, send up their perennial bevy of bloom and color, while ancient wistarias bend the branches of stout trees with their weight of superabundant leafage and tassels of turquoise-blue. During the earthquake this sturdy old house suffered the least of all, only one wall-panel being cracked, thanks to English-built walls of two



Interior of St. Michael's Church, Charleston, S. C.

bells, as they chimed the quarters, followed by the tolling of the hour. There is a fascination about this church and its

feet six inches thickness, while those more recently built on

¹ Plates 18-26, Part X.

the Battery or promenade suffered most, due to their sites being all "made ground," in fact what originally was swamp.

Romance suffuses this old house with an interest far in excess of its neighbor's. As you walk the garden-paths it can be pointed out where the ruthless Northerners, after churning up the priceless old china—which had been previously packed by loving and anxious fingers, for safe hiding—with the butts of their rifles, then strewed it. Though occupied during the War of the Revolution by Lord Rawdon and his staff as his headquarters, little damage was done, compared to the ruffianly treatment of the Union soldiers; but, after all, considering the crises it has passed through, the house is wonderfully well preserved.

Recalling the story of the occupation of the Brewton house by the British officers and their courteous treatment by Mrs. Rebecca Motte and her daughter,—on the day after capitulation she entertained both British and American officers at the same table and won golden opinions from all—the old prayer-book and Bible, with her name inscribed, was bought at a book-stall in London by one of these same officers and returned by him to Mrs. Motte. The old Bible is still, so I hear, read in the quaint little Church of St. James, Santee.

Judge Heyward's house on Church Street has its plan and several features in common with the Brewton house, but it is not of so large proportion, nor are its enrichments so profuse; but there is a sense of comfort, as well as stateliness, in the drawing-room measured. The Horrey house, corner of Tradd and Meeting Streets, is remarkable for its double-decked portico, or veranda, over the sidewalk, supported on stone columns of Tuscan and Ionic orders, while within the features are plain and substantial, but with meagre ornament, and what there is is rather coarse.

The Elliott house—now used as a pumping-station (the water-supply is from an artesian well two thousand feet deep, and is pumped into a little reservoir in the yard; the water is quite hot when first pumped up but is allowed to cool before its distribution)—has little peculiar interest beyond the ample reception-hall, from which a central flight of stairs conducted to an upper hall, with a large well and gallery on all sides; but this has been cut away to make room for the pumping-engines. The rooms are very spacious and the mantels and door-finish and cornices of the general type of the period, *i. e.*, the beginning of the nineteenth century.

There are many old houses which have historic interest and more or less romance, but are deficient in detail worth carrying away. What one notices in traversing the length

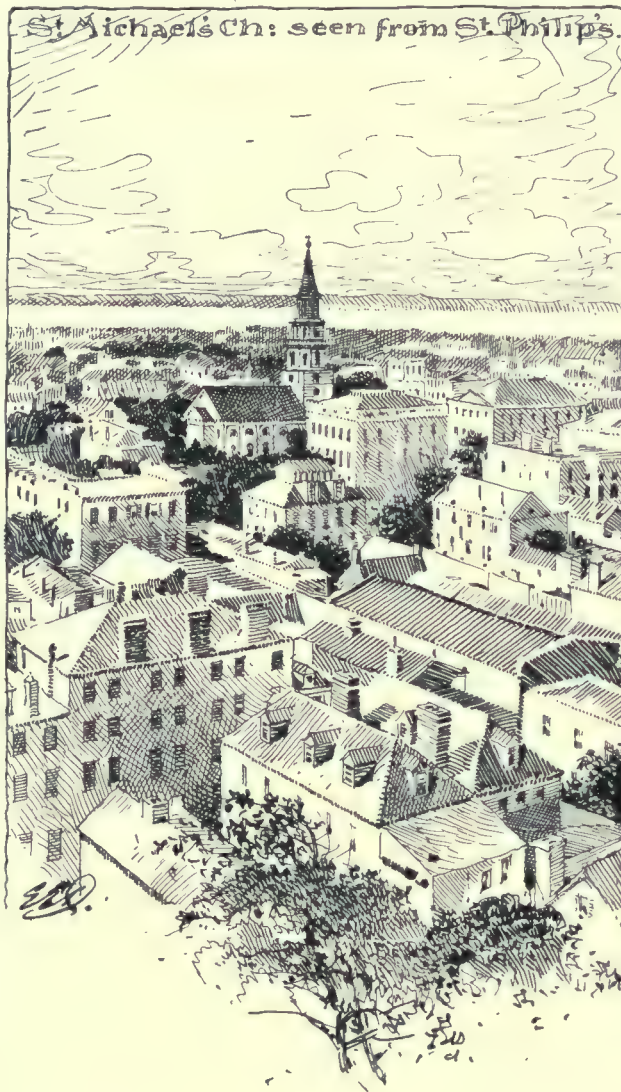
of the city,—which is best done by a loop-line of the trolley-system—is the change from the earliest-planned, or English, type of house downtown, fronting on the street, and the gradual development to the typical Charleston house as built before the war. It should be remembered that here were the summer houses of the rich planters who found it unwholesome and impossible to live out the summer on their plantations. I was told that really their plantation-houses were better and more solidly built than their city-houses, which were intended, after all, only for summer use, and under these circumstances space, light and air were their chief requisites.

The Thomas Ball house uptown, on the East Battery, is a type quite common; that is, a whole house built only one room deep, with a central hall, with front and rear balconies, or verandas. Here it may incidentally be remarked that there are several of these extensive old barracks which could be soon converted into more comfortable and civilized houses, and are to be rented for a merely nominal figure. There was one fine old place, with its house-servants and carriage-house and front and rear courtyards, rented for only \$25 per month, but—well, that is down in Charleston!

One of the old-time features of the city is the market, of such a length as to suggest walking over Brooklyn Bridge, in this respect, that you wonder when it is coming to an end. Its terminal, or entrance, is in the form of a two-storied Greek temple, the upper story being used as offices and reached by a double flight of stairs, the entrance to the market being through a wide arch under these. Seen at its best—on market day, or night—it presents a weird aspect. About fifty feet wide, it runs in four

sections, necessitated by four intersecting streets, and in total must reach about eight hundred feet. A broad central flagged walk is flanked on either side by stalls, in appearance like those of a stable, and the unbroken monotony is remarkable. The roof is a simple king-post affair, open, and adds to the endless perspective. But the strangest feature to Northern eyes is the presence of those natural scavengers, the buzzards, who make their appearance only during market-hours, and at its close take their flight to their own eyries. To see them in their descent from the roof to the cobblestones after some bit of carrion is very attractive; they come down with such a clumsy swoop you expect to see them tumble and break their necks; but no, with a sweeping curve close to the ground they alight like thistledown and run with such sidelong gait and so swiftly that you cannot restrain a laugh.

In some of the later houses, as, for instance, the Russell,

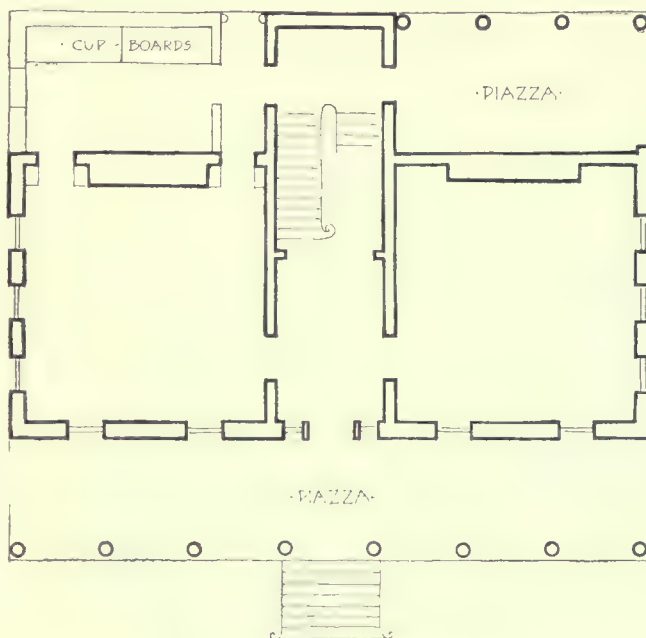


the Witte and others, a unique feature is the staircase, which is built in a circular or oval plan, and self-supporting from the ground it rests upon to the landing on the next floor, independent of the walls, which it does not touch, saving a good deal of space and generally placed so as to afford a roomy rear hall.

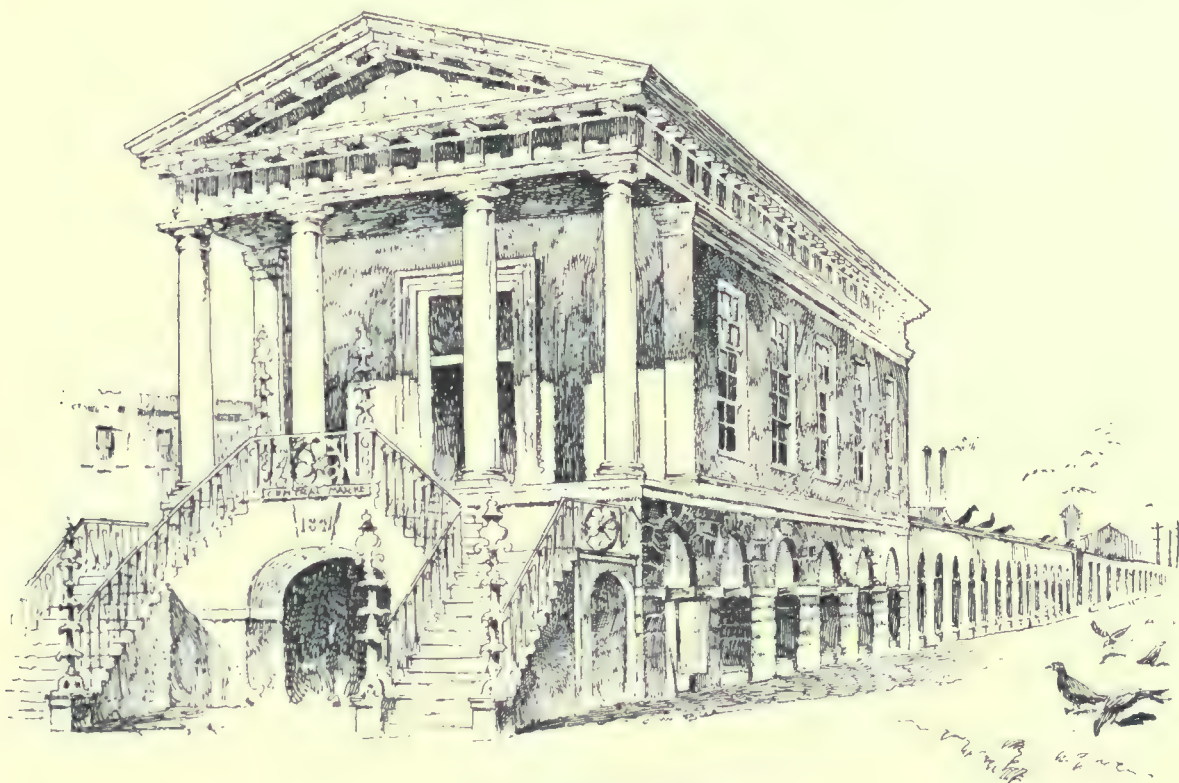
Some pleasant side-trips are to be made from Charleston, by boat or trolley, as, for instance, to the Lowndes, or Waggoner, homestead on the Ashley River, used during the Exposition as the Woman's Building; also the Turnbull and Lawton estates, the former metamorphosed by municipal authorities for park purposes, and the latter included in the site for the Naval Station, the house, I believe, being originally in the possession of the Izard family. Other excursions by train and yet within reach of an hour or two's journey, are Goosecreek Church and Mulberry Castle, on the Cooper River, and Pompton Hill Church and Drayton Hall, on the

its past, but there is scarcely an estate upon which the inscription "Ichabod" could not be appropriately placed on its gate posts. Without the help, the spacious gardens are but poorly kept up, and reflect the all-pervading decay. As you behold all these big mansions, and after talking with their owners, you are manifestly impressed with the distinction of having a grandfather who helped to make history, but reflect that this they did because they could not very well help doing so, and while these good people have been dreaming of their family trees, the Northerners have been studiously pushing a way for their sons and daughters.

Among the pleasurable trips from Charleston, a visit to and a stay of a few days in old Georgetown — so intimately connected with the older families of that city — well repays one, and it is from there the trip through the Santee district is made. Situated as it is about sixty miles (as the crow flies) northeast and on the



The Thomas Ball House, Charleston, S. C.



The Charleston Market [1841].

Ashley River. The latter house I regretted my inability to see, as the place was closed up and the family away.

To sum up my impressions of Charleston: I found it a proud old city, with every evidence of wealth and luxury in

coast — or, more strictly, on Sampit Creek — at the junction of the Black and Waccamaw rivers, as they open into the sea, one should in these days make the journey in about two hours, whereas the trip consumes four or five hours.

The first half of the journey is by the main line (Atlantic Coast Line) to Lane's Junction, taking you through St. Stephen's, across the Santee River, due north, and then, in the shakiest and dirtiest of makeshift railroad-cars, you are jolted or joggled along to your destination, with a stop every five or eight minutes, now for a word between the conductor and some planter, who rides up to the crossing to pass the time of day; then to take on an odd bale of cotton; anon to embark a colored woman with a basket of eggs, or some woful chickens; again we stop just to stretch our limbs, or for the engine to take water, and indeed so thirsty did that

hand. After some vigorous ablutions you are glad to hear the dinner-bell, rung by a colored waiter — with a vigor only equalled by an English railway-porter's — on the piazza, right on the sidewalk. I fully expected the whole town to come up with a rush and recalled the parable of the five loaves and two small fishes amongst the multitude; but my fears were baseless. The company was limited, and suffice it that I found more hearty fare than at any hotel — not excepting that old stand-by, the "Charleston" of Charleston — in all my trip. Now, this was a little unpretentious one-horse-town hotel, but in the limited quarters designated "office" was a



The Elliott House, Charleston.



A Charleston Gateway.

locomotive appear that at last I classed it as amphibious.

Dusty, hot, stifled, at last one emerges onto the platform of the Georgetown station, glad to incarcerate oneself again for a brief while inside an ancient omnibus, so long as one may be put down at some hotel — no, not at that lumber-barracks opposite the station; but away from the dusky crowd, in the old town — and in a few minutes you are dumped onto the sidewalk at the "Windsor," and a genial landlord gives you a hearty welcome with extended



House Gate for same Estate.

bookcase, and there was a complete edition of the "*Encyclopædia Americana*" flanked at the one end by the "*Holy Bible*" and at the other by "*Webster's Unabridged*," with various reference-books, histories and commentaries on a lower shelf. Surely, many a more pretentious establishment might take a hint from this, the entirely unexpected. Nor was the privilege shirked, for many times I observed various drummers poring over encyclopædia and dictionary, if not the Bible.

Georgetown divides its interests: there is the long main street with its modern store-fronts of frame structure and pushing trade, much of it maintained by the Hebrew element, and, on the other hand, there is the restful quiet of the residential section, with a picturesqueness and beauty only to be found where modern changes are eschewed. Its old houses conservatively preserved, though boasting little of architectural detail, fascinate you with the mere suggestiveness of their antiquity, of course accentuated with the Southern features. Spaciously laid out, with very wide streets or boulevards, old-time gardens, and revelling in the shade of fine old oaks, the memory recalls it as a dream of the past.



The Manigault House, Charleston, S. C.

or pine-woods, now transplanted into the precincts of a civilized community, assumes in the frame house of the same plan a more finished appearance. The outside chimney at one end, instead of being constructed of clay or short interlaced logs smeared with clay, is now of brick. Presently on an enlarged scale, you have a hearth and chimney at either end, and anon a double story. The house is now divided by a narrow hall, with staircase in the rear. With increased prosperity and personal importance comes the piazza, first single, then double. Again, to better facilitate domestic requirements, an outbuilding is erected away from the house, and then a small covered gallery is needed to connect with the house. This, as the



"Friendship," near Georgetown, S. C.

It is interesting here to notice the growth in plan of the older houses. The original rough log cabin of the country

family quarters are found to be too limited, is closed in, and you have an L, and so on. You cannot very well attach this

development to the larger houses, but it is noticeable in the dwellings of the laboring classes and of the colored element. In some of these cottages the walls are wainscoted to the ceiling, and here and there you come across a finely modelled door-knocker or other suggestion of architectural and refined tastes. Some peeps into the interior of these primitive houses revealed scrupulous cleanliness and neatness; here and there evidences of good taste.

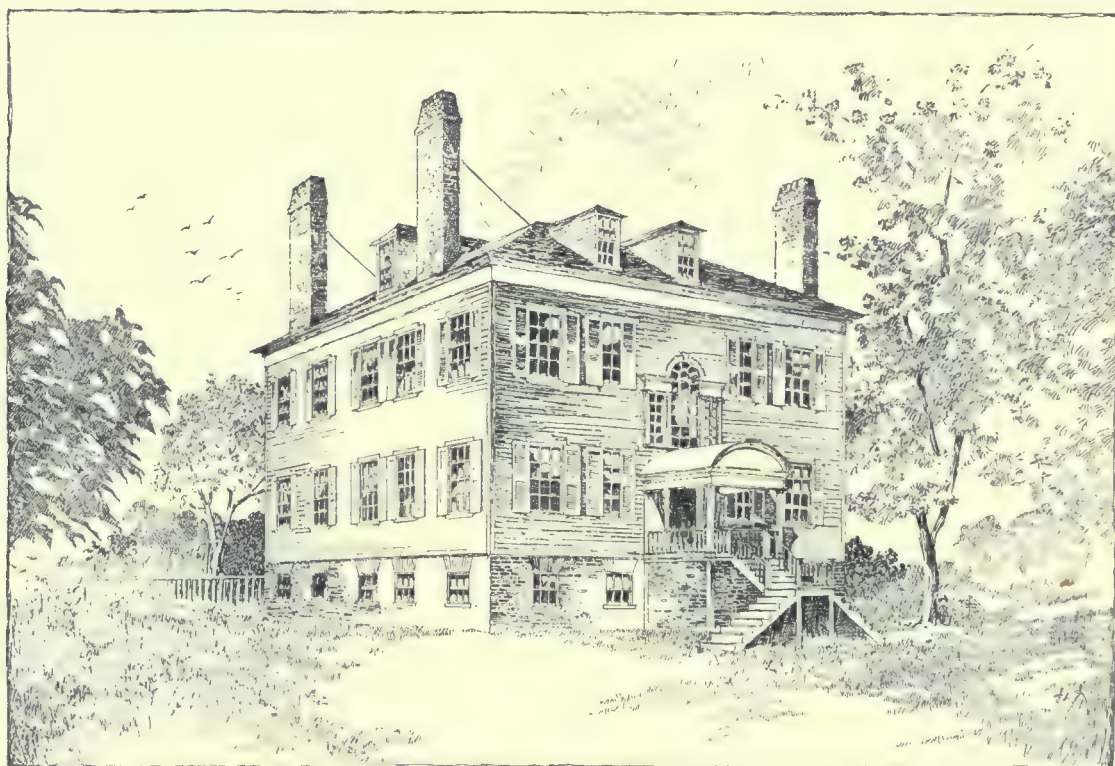
The old church, "Prince George Winyaw," is still, after nearly two hundred years, a specimen of beautiful brickwork in English bond and, with its quaint tower and massive arched window-heads, embowered in trees, is a picture from any point of view. The old market, too, with its tower, built about 1840, is striking in its simplicity and, being the rendezvous of boatmen, skippers, townsmen, colored loafers and the ever-present mule-cart, makes a curious picture to Northern eyes.

From Georgetown a visit was made to "Friendfield," an old plantation-house about six or eight miles out in the woods, where the singular find of the pictured wall-paper was made. The house was interesting in plan, but appeared to be rather a patchwork of additions. Strange to say, while I had heard of the name of this amongst other plantation-houses — so many of them burned — no one could give me any information

Another trip that was as pleasureable as it was interesting was up the Waccamaw River (two or three miles wide), in a little rowboat, with a burly negro, half a dozen or more miles,

to visit "Prospect Hill," the old home of the Huger family, where La Fayette was welcomed and entertained on his second visit to this country. I believe, too, that Washington here paid a visit. After a couple of hours on the water, we pulled inshore and along a narrow canal to the landing, about a mile inland. The banks of this canal, which in the olden days were well preserved and kept, were a tangle of riotous vines and pampas-grasses, sometimes overarching us, while on either side stretched the wide rice-fields. From the landing a tortuous path led up the hill to the old house, embowered 'mid old oaks, a picture of sad decay. Evidences of a once richly cultivated garden were everywhere. Ivy climbed the walls and hid the old stone stairs to the piazza, with its wrought-iron railing of quaint design. The house was of the simplest in plan, being divided by a wide hall from front to rear, the house being two rooms deep. Shown over it by a little colored

boy, who seemed to tip-toe it everywhere and spoke in muffled whisper, the silence, with the everywhere apparent desolation, was so oppressive that only my limited time in which to get my sketching and measuring



"Prospect Hill," on the Waccamaw River: the Rear.

about it, and only on the morning of my departure did I manage to reach it, and, so, had too little time to do justice to it.

done kept me to my task. Afterward rambling around the estate, inspecting the different outhouses, smoke and baking

houses and the site of the farm-buildings—for that is all that remains—I was glad to come away, sick at heart in contemplating the ruthless transition from the days of its one-time prosperity and happiness.

The row back was a relief from the stifling heat and op-

skipper and other boats' companies passing half a mile away, and, strange to say, just in an ordinary voice, which would be answered clearly and intelligibly on the instant. All this section of country was once a veritable garden of cultivation; first indigo, then rice and cotton and tobacco;



The Robert J. Turnbull House, near Charleston, S. C.

pressiveness on shore, and though the little flat-bottomed cockleshell of a boat rocked a little too much in the tidal current midstream for one's entire confidence, the freshness was grateful, while it was interesting to take note of little things; for instance, the home of the alligator on the banks, and the genial exchange of "How d'ye do's" between my

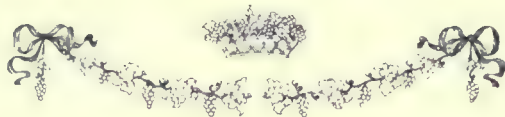
and it was the proprietors of these plantations, with their fine old houses and retinues of servants, who helped to build up Charleston, which was their summer home. A colony of Huguenots, their family names to-day predominate, and of these names the present generation is justly proud.

E. ELTON DEANE.



The Charleston Post-office.

Romance and the South Carolina Homestead.



THE genuine Colonial houses of the South, like the respectable gray-haired servants, are becoming scarce, but certain country-seats dating back to days before this nation had even thought of a housewarming exist yet in South Carolina, secluded in those parishes, close to the sea, where the first colonists got foothold. The young housekeepers in these time-honored dwellings would, doubtless, willingly exchange them for newer quarters less congenial to moths and spiders. Indeed, the old homes owe their preservation as much to the substantial construction that defies fire, and would make the tearing-down a task, as to veneration for their character. But to the person of romantic or antiquarian turn, such a place is eloquent, and merely to cross the plain stone threshold and get a glimpse of the deep-sunk windows and chimney-cupboards is to slip back

A mansion that interests strangers is Mulberry Castle,¹ on the Cooper River, so-called from the mulberry-trees set out for silk culture by an enterprising Governor of the Province. The house bears the date 1714 on the iron vanes which cap its towers. The vanes, of light arabesque design, swing as

weathercocks on the four towers and, seen from a distance across the low-lying rice-fields, give a quaint mediæval look to the place. The silk raised and spun on this plantation, the first experimented with in this country, was of fine quality. A patriotic Colonial dame carried enough of it for the making of three dresses to prominent women in England in order to demonstrate Carolina's adaptability for silk culture. Mulberry Castle's founder was a zealous churchman who frowned upon



Mulberry Castle, on the Cooper River, S. C.

dissenters and continued to nip their influence in Government affairs. Many arbitrary, hot-worded arguments



Fireplaces: Mulberry Castle, on the Cooper River, S. C.

to the time of the minuet and elaborate courtesy, of powdered heads, knee-buckles, buckram skirts and stomachers.

bearing on State and martial matters were contested in

¹ Plate 38, Part X.

this old house, and significant negotiations conducted when delegations or private parties sailed up the Cooper to the Castle's master, to have rights vindicated or wrongs redressed. The loopholes provided in the heavy window-shutters evidence a martial history. The owner promoted the building of forts as well as churches, and his descendants later experienced rough handling both from Indians and British scouts. Once, in Revolutionary times, a servant reported that troopers were coming across the open hilltop in front of the house. The proprietor — a colonel of the day — went down the slope back of the premises to a schooner anchored in the river, and lying face downward on the deck was covered with a row-boat, in time to hear the troopers gallop past toward the swamp where they believed him hiding.

At another time, while the family was at supper, word

Drayton Hall,¹ on the Ashley River, is a survival of first-settlement days, still habitable after long use and many changes in its surroundings. And Middleton Place, its close neighbor, is possibly the best known of Carolina plantations, famed for its noble gardens, to which hundreds of tourists make pilgrimage. It is there that one sees the clustering azaleas blooming full and free in the open air at the foot of lofty oaks and laurels, from which the gray-moss veilings droop almost to the ground. Nowhere else in the country have such effects in blossoms and foliage been contrived, and the charm of the place is its naturalness and freedom from artificial posing. Wherever and whenever the gardener's art has been used to aid nature it has been done so deftly and subtly as to give the impression that even Madam Nature herself had been deceived into mothering the



Entrance to Parson's Plantation on Goose Creek, near Charleston, S. C.

came of the enemy's approach. The women promptly blew out the candles, and the husband and father reached his stable and on horseback got off to the woods while the raiders were searching the premises by torchlight. Many colonists were in the house at that juncture because of its supposed safety. On a pallet in one corner of the parlor the master's little daughter had been put to sleep while some visitor occupied her bed. Her couch was overturned by bayonets in the soldiers' search for arms or treasure. Those times gave way to seasons of great prosperity and affluence, and even in the Civil War the Castle escaped damage because of its secluded location.

Two miles from Mulberry plantation is a quaint dwelling called Exeter House, with the date 1712 graved on its brickwork. The two houses are companions, having shared the same history, and being at present owned by family connections.

innovation. This estate marks the time when Carolinians first became ambitious for luxury. The founder's aim was to make a choice and cultivated display of the native botanical riches of the section, mingling them with such foreign importations as could best be naturalized to the soil. The very spirit of tranquil loveliness broods over the spot, and even the prosaic visitor warms to enthusiasm at the first surprise of these riverside grounds that many liken to Paradise. The house, to which the gardens were a complement, was burned years ago, but its loss has been skilfully concealed.

In St. James's Parish, Goose Creek, is Yeaman's Hall, whose founder was the first person to introduce slave-labor in Carolina. The house was in constant use until the earthquake cracked its walls. Its age shows in its face. Port-holes in the basement brickwork and staircase landing

¹ Plate 39, Part X.

show it to have been designed for defence as well as comfort. And the builder, who fled from Barbadoes, bringing money and slaves with him, must have profited by his lessons in danger, for he not only caused a secret chamber to be walled within the house, but also built an underground passage leading out, several hundred yards, to the creek, where boats were kept moored that the besieged might leave the dwelling secretly. This passage opens into the family graveyard which adjoins the premises, as was old-country custom. A flat gravestone inscribed to some mythical ancestor hides the entrance to the underground way. That buried passage has been an abiding terror to successive generations of the neighborhood darkies, and been speculated upon by many instalments of Sunday-school children who go to the Hall for their spring picnics. The hidden way is the basis for all manner of "bogey stories," and the most harmless of Jack-o'-my-Lanterns seen there causes desertion of the territory for weeks, and then the foxes and 'possums roam secure from

ing from a strong-minded grandame of strict religious bent, who, during her sway as mistress, had forbidden all levity and pernicious reading to her household. The private diaries of the time report that the governess destroyed her novel and took a servant-maid to sleep in her room thereafter; but, later, when there arrived at the Hall a son of the old grandame whose features strikingly resembled his mother's, the young woman was thrown into such agitation of mind that she had to go away in quest of health.

An ancient place facing on Wappoo Creek is notable for having produced the first Carolina indigo, an achievement due to woman's wit and perseverance. The Governor of Antigua sent his wife and daughter to his Carolina plantation for the advantages of climate. The daughter, wearying of the monotony of country life, sought for some industry with which to liven matters, and began experimenting with tropical seeds and fruits sent her by her father. The first indigo seeds she planted were killed by frost; the next venture



"The Pickets": Bull Plantation, Ashley River, S. C.

hunting. A fine spring of water is hard by, but none of the negro tenants on the land partake of its benefit. They say the place is haunted.

There is a ghost story concerning the experience of a governess, a gay young widow, who taught the children of the household some generations after its founding. She was reading a novel one night in her bedchamber upstairs when the door opened softly, and an old lady in silk gown and cross 'kerchief walked in and looked at her, with finger uplifted. The young woman asked the visitor's meaning without getting response, and when the apparition turned to go she followed through several rooms until it vanished as suddenly as it had come. The household was roused and inquiry made as to how a stranger could have got in or out without notice. The mystery was never cleared. Only those familiar with the family characteristics set it down as a warn-

ing failed because of worms. The third trial after many months proved successful, and the father being advised of the fact sent a West Indian chemist to build vats and show the process of extracting the dye from the weed. The foreign chemist, probably regretting his bargain as adverse to his own country, purposely misled his employer and marred the quality of the indigo by putting in too much lime.

The young woman circumvented him, however. Feeling intuitively that his dealings were not fair, she watched him carefully, questioning every step in the process and his reasons for doing thus and so, with the result that a knowledge of the correct management was obtained and the successful manipulation of indigo made known to the planters of the section. Afterwards, this girl experimenter married a neighbor, to whom her father made a present of all the indigo raised on his lands.

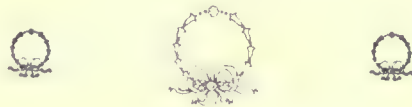
One of the stateliest of the old plantation houses in the low country was "Archdale," built in 1706, under the direction of the architect who built St. Philip's Church in Charleston. This house, which had the massive walls of a fortress, with steps and porches to correspond, was injured by the earthquake, which proved so ruinous to brick houses. The interior is decorated with florid stucco-work and the hall fireplaces are lined with pictured Dutch tiles. As in most old English dwellings, the family allegiance is shown by the royal arms, done in stucco, over the main archway. Without were paved courts and extensive grounds adorned with laurel and catalpa trees and flowering shrubs.

Some of these old places stand far back from the road and owe much of their beauty to a water approach or to their isolation among live oak groves, or on imposing bluffs visible from some distance. Bits of social or domestic history are connected with each, serving to fix them in memory. You drive up some avenue so well defined and stately it would seem the caretaker must be near at hand, only to find the relics of a dwelling and grounds long defaced, the well-filled barns at a little distance and the populous negro

cabins emphasizing the desolation. One such home near Charleston was destroyed by its owner's hand on discovery that the enemy was approaching. His negroes strove to prevent the sacrifice, but Spartan-like, the planter himself, believing that the place would be sacked, applied the torch that took away valuable paintings, plate and household keepsakes. At another old home-site in a sister parish, the tale holds of the young master's journeying across the ocean for his bride, after building a carefully planned house with express deference to her comfort. The night of the home-coming the carriage was sent to the station to fetch the young pair, and as they entered the avenue leading to the house an odd light struck on the trees. The dwelling was on fire, too far gone to be rescued. And the couple sat in their conveyance and watched the tragedy, afterwards taking shelter in the overseer's house until a substitute could be built.

There are no older or more picturesque survivals anywhere in the land than these Carolina home-sites; and it is well to record them before they have been too much modified or set aside.

OLIVE F. GUNBY.



More Peculiarities of Southern Colonial Architecture.

IF one wished to embark on an interesting voyage of speculative inquiry, he might imagine that in the first ten years of the seventeenth century the ships of the world brought to this Western Hemisphere as many individuals as have entered this country during the last decade as immigrants, coming then, as they have come now, from as many and diversely situated civilizations, and then seek to discover what manner of civilization, what kinds of social customs, what forms of architectural surroundings would have resulted from the efforts of the motley horde of Huns, Italians, Poles, Jews, Armenians, Russians, Chinese, Japanese, Scandinavians, Germans, Irishmen and so on. The science of ethnology shows us how climate, social custom and family habit predicate the results of man's efforts, and on nothing is the effect of these more clearly stamped than on the architecture of a country. Fortunately, this country was, essentially, settled by Englishmen, and the ethnical characteristics of the American people do not vary much from those of the inhabitants of the British Islands, although there are parts of the country which bear the impress of the habits, customs and styles of building native to those early settlers of other than Anglo-Saxon origin.

But it could have made little difference at the time when the early settlers actually arrived what had been their home habits of life. They found themselves projected into a new world and they must house themselves either in natural caves or in some form of habitation that their own hands were capable of forming with most expedition, whether a wattled

wigwam, a sod hut, a mud hovel or a log cabin. The log cabin was the natural selection of Englishmen, and from the log cabin was in time evolved, not only the present system of wooden dwellings, but one of the two kinds of building which are essentially American types. One of these types has already been referred to—the gambrel-roofed building. The second type that we are inclined to consider essentially American is the house with wing pavilions¹ which is so characteristic of dwelling-houses in the Southern States, a type of dwelling that has sometimes



A Modern Veranda, Meeting Street and the Battery, Charleston, S. C.

been held to be one of the results of slavery, for, considered from this point of view, the wing pavilion is but the slave-quarter drawn nearer to the main house and occupied by the house-servants, and, finally, connected with it by open or closed galleries. But the wing pavilion may have another derivation, and its germ is to be sought in the humblest type

¹ The writer does not mean to suggest that wing pavilion houses are not common in other countries, but merely that its development in this country was a natural one.

of dwelling, since it is in the dwellings of the lowly that changes occur least rapidly, and so there is more hope of finding still in existence the needed connecting links.

In all probability the log cabin of the South was very like the log cabin of the North, and its architectural form was of the simplest, and though the sun shone more fiercely in Virginia and South Carolina than it did in Massachusetts, we do not know that the Southern settlers undertook to provide a grateful shade on the outside of the cabin by giving a wide overhang to their roof-timbers. But by the time that logs had been supplanted by slabs and sawed boards, we may feel pretty sure that this matter of providing shade had received attention and the householder had provided a place where his women-folk could work or sit under cover from the sun's rays, either by giving his main roof an overhang or by building a porch on the gable-end. Now, as the original log cabins were essentially small structures of a single room

ures. This arrangement was satisfactory enough until it came time, perhaps, to provide a second daughter with a home, and then the problem presented was not so easy of solution, for if the new house were built in the same line over beyond the house of the eldest daughter, the new bride's door might as well be cut in one side as in another, since she would inevitably be ostracized from the family circle, as represented by "doorstep visits," while the mother would have to take twice as many steps in going to call on one daughter as she would when just running in to chat with the other. If, having this evil in mind, the head of the family ever thought to avoid it by building for his second daughter a cabin — always in the same right line — to the west (as we have assumed) of his own house, he doubtless perceived that, though the mother's steps might be saved, the new location would be as undesirable socially as the site at the other end of the second cabin. But being, doubtless, a man of resource,



A Sea Island Cottage, off the Coast of Georgia.

or, if larger, of two rooms, it is plain that as the family increased more room was found needful, and, as log cabins are not easy to enlarge, it was the obvious thing to provide such enlargement in the shape of a second log cabin of the same size as the original, and, for convenience as well as for sociability and mutual protection, it is equally obvious that the new structure should be built near the original with its walls parallel to those of the old cabin. These enlargements of the homestead were, in a sense, compulsory when it was needful to establish a son or daughter in a new home, and, as neighbors were few and doctors fewer, it was all the more desirable that the mother should have her daughter directly under her eye. Then, if the door of the original cabin, with its possible porch, was, say, in the east gable-wall, the demands of sociability evidently required that the door of the new cabin, with its possible porch, should be in the west gable-wall, so that mother and daughter might gossip with one another across the short space between the struct-

the father, after due thought, solved his problem in a way to remove all disagreeabilities, little thinking that in doing so he was producing the germ of the second typical product of American architectural ingenuity.

He perceived that, although two of his daughters were off his hands and out of his house, really, the house itself was quite too small for his remaining and still growing family, although it would be amply large for the newly married couple; so he decided to abandon it to them and build a new and larger house for himself. This new and larger structure, being always guided by the instinct for convenience and sociability, he set in the space between the two cabins already built, but at right angles to them, with the gable-end to the south, that is; setting it back so that its south gable-wall aligned with their north side-walls. The door of this new and larger structure naturally was cut in the south gable-wall, and in this way the doors, and possible porches, of the three dwellings fronted on a common, and small, door-yard. The

mandates of sociability were perfectly observed; the mother in talking across to her eldest daughter need talk but half as loud as before, or in case of a visit need take but half as many steps. The natural passing to and fro between these three cabins inevitably, sooner or later, particularly after the grandchildren acquired locomotive capacity, suggested a platform of some kind, and, presently, a roof to that platform to give shade or protection from the weather. The result of this attempt to satisfy the natural demands of family sociability was the germ of the wing-pavilion house of the Southern States.

It may be asked, if this interesting type was evolved in just this way, why is it that the type is confined to the South and does not make its appearance in the North? And since it is a stranger in the North, is not this hypothetical evolution a little too fine-drawn to deserve respect? Possibly. Yet before waiving it aside as ridiculous, it is proper to attempt to answer the questions. In the first place, there was just as great a difference between the social instincts of the settlers North and South as there is between the climates of Massachusetts and South Carolina. The family life of the Puritan was far less expansive and joyous than that of the Southern immigrants, even if we take as a corresponding type the Huguenot, for here we have the asceticism due to sectarianism largely offset by the natural joyousness of the Gallic temperament. It seems fair to assume that a Puritan mother did not feel the need of doorstep gossip as keenly as did the mother living on the James or on the Santee, and no matter how much her New England descendants may now love to gossip "over the back fence," did not feel the hourly need of chit-chat that her livelier Southern contemporary may have felt.

Again, it must be remembered that the out-of-door life of the Southerner is longer by several months in the year than is that of the Northerner, and, while the latter might well hesitate to provide his wife and daughters with primitive covered verandas which would be fully serviceable only three months in the year, they were very reasonable things for a Southerner to provide, since they would surely be used nine months out of every twelve. Since we know that the most potent controlling influences affecting architectural forms are the ethnical and the climatic, we think that the absence of the wing-pavilion type in the North does not in any way invalidate the theory of evolution we suggest.

As a theory, and fanciful at that, all this may be very well, but is there any tangible evidence that can be adduced in support of it? We think there is.

The wing-pavilion house, as it exists in the manor-houses of Maryland and Virginia, presents the type in its highest perfection, and just as it is difficult to determine of what

nationality a genuine cosmopolite really is, so it is difficult in the case of these eighteenth-century houses, erected by men of great means, to decide whether the germ of their house-plan is to be looked for in this country or abroad; whether they here followed by one last step a process of evolution that had been going on about them and their ancestors ever since the country was first discovered, or whether they adopted and simplified a type discoverable somewhere on the other

side of the Atlantic. Types subsist longest in the lower stages of development, with inanimate things as much as with man, and in support of the theory of development here suggested we must seek for proof, not on the banks of the James, but in the back country of Virginia, Georgia and North and South Carolina, once held by the families of frontiersmen, and now occupied by small owners or renters of the land and by the white-trash, whose wants are simple and whose energies are commensurate with their means, who either live in the houses built by their more sturdy forebears or homes which they have blindly copied from those of their neighbors.

These small communal dwellings, a composite of three integral parts, are to be found scattered through the States named and in parts of Kentucky to this day, and surely present the simplest form of the wing-pavilion dwelling, which we hold to be the second significant development of American building.

The view of the Sea Island cottage¹—now occupied by negroes, but in all probability once the summer house, or, possibly, the shooting-box, of the owner of some neighboring rice-plantation—shows the type described as it was treated late in the eighteenth century or as it might be treated now. The three doors front on the common veranda, and while the flanking cot-

tages have become mere wing pavilions of a single bedroom each, the central *corps de logis* has gained in size and comparative importance, though still consisting of but a single story.

It is interesting to study the varying manner in which the wing pavilion is treated, for there is scarcely a possible combination of which an extant example cannot be found in



"Waverly," near Columbus, Miss.



The I. T. Culver House, Prospect Heights, Brooklyn, N. Y.

¹ Page 58, Part X.

brick or wood, from the group consisting of the main house flanked symmetrically by small independent structures wholly unconnected with it by gallery of any kind, whether covered or uncovered; to the group of two, the main building being connected with its smaller neighbor by an open covered gallery, as is the case at the Calhoun homestead;¹ to the group of three where, as at Mount Vernon,² the wing pavilions upon each side—independent structures—are connected with the main house by open, but covered, galleries. Then we find the single pavilion connected with the main house by an enclosed gallery, as at "Acton,"³ in Annapolis, and, again, the main house connected in the same way with a pavilion on either side, as at "Lower Brandon."⁴ Little by little the gallery as a mere passage-way gives place to a wider structure, constituted of one or more connecting rooms that

square rather than the elongated house was a natural result. The milder climate of the South made it a matter of indifference and sometimes a positive advantage that the rooms had such an expanse of outer wall enclosing them.

It is regrettable that more is not known of the men who actually designed the notable Southern houses—Homewood, Whitehall, Tulip Hill, Brandon and the many other interesting wing-pavilion brick houses of Maryland and Virginia, the houses that antedate the "white pillared" houses of the Southern planter. These houses did not grow, Topsy-like. They are real architectural achievements, the final word in a discernible process of evolution. In some ways they are more lovable than any type of house we have: while having abundant dignity and elegance they seem intensely homelike, and though they have an old-world air and remind us that



The Shepherd House, Linnwood, near Columbus, Ga. [1830.]

serve also as a passage-way, or to a passage-way with rooms upon one side of it. Then pavilions, connecting rooms and main house are joined in one structure and covered by a single roof, as at "Stratford House."⁵

The last stage in the development of the wing pavilion may be found in such a house as "Waverly,"⁶ near Columbus, in Mississippi, where the existence of the pavilion is not recognized at all in the roof-plan, though the germ arrangement as it existed in the three log cabins is clearly recognizable in the plan of the front.

Climatic conditions as much as anything encouraged the development of this type of dwelling. Land was as cheap in the Northern States and families there liked as well as those in the South to have ample space to wander about in under cover, but the rigor of the winter months compelled the adoption of a more condensed house-plan and the four-

their indwellers belonged to a less eager generation than ours, they seem to tell us that beneath their silks and satins, behind their frilled shirt-fronts, beat hearts affected by very homely human emotions. One can imagine the men of that time treating their architects as Louis XIV treated his, that is, understandingly. There must have been both understanding and cordial coöperation to have wrought out structures so well composed, so refined in the intention of the detail—intention clearly, but, alas, not always, in the South at least, refined as to the execution.

Climatic influences created two other peculiarities of Southern houses. Towards the end of the eighteenth century the early forms of heating-furnaces began to be introduced, and their installation required a cellar, but they could hardly have been the cause of the fact that a dug cellar was a more common necessity in the North than in the South.

¹ Plate 46, Part N.

² Plate 33, Part VI.

³ See cut, page 57, Vol. II.

⁴ See cut, page 28, Vol. II.

⁵ See cut, page 21, Vol. II.

⁶ See cut, page 59.

It is more probable that the necessity of storing fruit and vegetables safely away from the frost made cellars a necessity in New England, while the lack of such necessity and the fashions imported with West Indian immigrants, who had been habituated to having the air blow under their houses, made cellars in South Carolina, say, a comparative rarity. Be the secondary causes what they may, the primal ones—climatic influences—induced the Southerner very generally to abandon his lower story to the meaner domestic uses—to the kitchen, storeroom, rubbish-rooms, servants' rooms or what not, or, at least, to the occupancy of the men of the family, and make the rooms of the second story the scene of his domestic life. Thanks to this peculiarity, the houses of this particular period are made interesting by a great variety of exterior stairs, in single, double or treble runs, ascending to the veranda of the first story or to the generous porch at the same level, and as stairs imply posts and hand-rails, the fashion has provided us with many an admirable specimen of wrought ironwork. It is quite possible that hygienic considerations of a climatic kind had something to do with this abandoning of the ground-floor to servile, in place of polite, uses. The houses where the *bel étage* is found at the second floor are most plentiful in the low rice-growing lands of South Carolina, Georgia and Louisiana, and very probably the custom was dictated by the prudential necessity of keeping the women and children of the family as much above the morning and evening mist-line as possible. It is this peculiarity that gives the houses of the period built in the far South an air very different from the houses built at the same time in Virginia and Maryland, which seem to suggest a hospitality if not of a more generous, at least of a more active, kind: it is clearly more easy to just step out of doors from the level to meet your guest than to take the trouble to run down a flight of steps, with the certainty that you must toil up them again in his company, so that one infers an apparent difference of cordiality between the greeting of the Virginia tobacco-grower and the South Carolina cotton-planter. Perhaps the latter's welcome was

more dignified and stately, perhaps his advance to the head of his flight of steps had all the value of the advance of a feudal lord to the edge of his dais. But of one thing we may feel sure—both host and guest speedily retreated to the shadiest spot on the wide veranda.



Sketch showing Relation of the Charleston Entrance to Veranda Floor.

as in the case of the old Culyer house on Prospect Heights, Brooklyn, one cannot but suspect that the house was originally built by, or for, some Southerner who, tired of plantation isolation, had migrated nearer to the haunts of his fellow-men, and not knowing that their climate had induced

in them different habits, or else wilfully clinging to his own, made his architect surround his dwelling-place with two-storied galleries. These great houses with Classic orders, these real "white pillared houses of the South," are very largely the product of the Greek revival—as is the old house on Park Avenue, New York, whose important second-story doorway has a hint of Southern suggestiveness about it—and belong to a later time than the period here considered. But they merely amplified and clothed with new graces a type of structure already very fully developed; then, too, they are so very architectural in their composition that for us they lack in great degree the interest and charm of



Old House, Park Avenue, New York, N. Y.

the earlier structures from which they developed.

The peculiarity of the Charleston veranda has been referred to in a preceding paper, and explanation made that the doorway in the screen-wall gave upon the steps leading to the lower veranda and not into the vestibule of the house. It

would seem that this arrangement must furnish a very perfect dust-hole for the gathering of all the leaves that fall and all the dust and straws that float about; but there is an obvious need in a climate where open windows at night are the rule that, in a city, a too easy access to the veranda upon which windows open should not be afforded to the vagrant and pilfering negro and his tramping white brother. In the country, on the plantations, the same safeguard was not called for, and so we find open flights of steps ramping up to the house-door, which, being usually placed on the axis of the front, gives a balanced central feature to the composition, which is often of great dignity.

Mr. Waterhouse has elsewhere accounted for the porch, or portico, as a needed protection from the weather, which the native or acquired hospitality of the householder provided for his guest, and in the North, and in other countries, we have the porch treated in myriad interesting ways without ever losing its character as being, first of all, a protection to

fellow) house² are a modern addition, and, though there are many beautiful porches in Salem, there are few verandas, and these mere abbreviations, like that of the Bertram house.³ It was only when social life in the Northern States had taken on an idler habit, and it had been discovered that the manner of life in the South during the heated term was dictated by sound common sense, that we decided to copy that feature of their dwellings that did so much to make life endurable during a hot spell. Then the veranda and the "piazza habit" were imported bodily, for both the veranda and the habit were evolved and developed south of Mason and Dixon's line.

Shade was, of course, the first desideratum, and if the porch-roof could have given all the shade that was needed there would probably have been no great outward difference between the houses of the different sections of the country, but as that was an impossibility it was a very natural thing to expand the porch laterally, first along the sides of the



An Early Type of Veranda, "The Briars," near Natchez, Miss.

the visitor as he lingers at the house-door. It has been deepened to afford greater shelter, and it has been widened so as to make room for seats upon each side; it has been roofed in sundry ways, and that roof has been supported in ways as various. Even when, as at "Shirley,"¹ it was given a second story it still remained only a porch. The present generation at the North is so habituated to living in houses more or less surrounded by piazzas or verandas, these useful adjuncts of the dwelling-houses have been so widely introduced during the last generation or two in all parts of the country, they have become such a distinctive feature of American houses, that, doubtless, many feel that they are a species of native growth that sprang up in any part or all parts of the country at the same time. But the advent of the piazza as we know it to-day is a comparatively recent occurrence in the North. The verandas of the Vassal (Long-

house most exposed to the sun, and later, as it was found that the veranda was a delightful place for the taking of gentle exercise on rainy days, all around the house.

Homewood, Tulip Hill, Whitehall, Westover, Shirley, Monticello, Arlington, Brandon and many other of the manor-houses of Maryland and Virginia are content with porches or porticos. Berkeley⁴ combines the covered veranda in its simplest form with a two-story porch, while Mount Vernon, almost alone of its class in that latitude, is endowed with a real Southern veranda on the east front. More than this, Mount Vernon, in this same veranda, indulges in some very illiterate architectural forms, forms which Jefferson would not have countenanced if he had been called in as adviser, as he was at "Lower Brandon" — where, by the way, there is a very interesting example of illiteracy in the capitals of some of the porch-columns which were restored "after the

¹ Page 35, Vol. II.

² Page 4, Vol. I.

³ Plate 31, Part VII.

⁴ Page 39, Vol. II.

war." The ingenious local carpenter, finding himself quite unable to copy the Corinthian caps which still existed on some of the columns, made his new caps by nailing about the shaft selected portions of the jig-sawed brackets (with their well-known barbaric forms and hideous counter-curvatures) which he had been using in place of Classic modillions in repairing the cornice. The result is a triumph of ingenuity, and one feels as if the work might have been done by some Babylonian master-builder. Southern work is fertile in such displays of illiterate ingenuity. One would not so much mind the illiteracy, but the failure of the ingenious intention and the brutality of the workmanship are a constant disappointment and offense. The doorway of St. Mary's Male Academy¹ at Norfolk is merely an extreme case of the result of degeneration in both the designer and the mechanic who carried out his design.

At Mount Vernon the square veranda posts rest on the

cornice is interjected a mere square fragment of architrave and frieze. At the South the column is, as it were, lengthened below the base, while in this Northern case it is lengthened above the capital.

The Southerners have used posts and columns so often in providing the all-needed veranda that they have acquired much skill and a considerable ingenuity in their disposition and adjustment. But it is not so sure that there has been any particular or regular development in their treatment, for one of the very early houses shows a very perfect understanding of how columns may be used to produce an impressive and yet not over-stately and too architectural an effect. Until within eighteen months² there stood near Natchez, Miss., an extremely interesting house known as "Concord," where we have great columns springing each from its own foundation so that they appear the very outgrowth of the soil itself, and these great seeming monoliths support in one



A late Type of Veranda showing Effect of the Greek Revival: Coleman House, Macon, Ga. [1830.]

floor of the veranda as if on a stylobate, and this treatment is the one that is most usually followed both North and South; but in the later instances of porticoed Southern mansions the designer has frequently used a full order and placed beneath his column a complete pedestal. This, when a balustrade is introduced between the pedestals, does not appear an unusual and, so, local treatment; but in many cases there is no balustrade and then these pedestal-supported columns become characteristic of the Southern section of the country. A curious reversal of this practice, devised to the same end—to bring the veranda roof to the level of the second-story ceiling—is found in the Bertram house at Salem, Mass.,² where between the capital and the

place merely the light wooden pediment-fronted gable roof that overhangs, at two-story height, the twin stairs that ramp up to the veranda proper, while in others they support, in the main, merely the equally light roof that shades the veranda. Then, at the reëntrant angle where the porch joins the veranda, support to the roof at that point is given by naively using merely the upper half of one of these great columns, which here rests upon the outer wall of the lower story, which at this point is brought out to the face of the upper veranda floor. The curious thing is that this unorthodox disordering of Classic formulas not only looks entirely proper, but adds the needed touch of lightness to what would otherwise seem a rather ponderous treatment, and the lightening process is carried a step farther by the introduction

¹ Plate 37, Part X.

² Plate 31, Part VII.

³ "Concord" was burned in February, 1901.

in the intercolumniation of the great order of a smaller non-descript order of piazza posts.

"Concord"¹ was the home of the last of the Spanish governors and was built in 1789, by one named Grandpré, so it is more than likely that the prototype of this interesting structure should be sought first in the Spanish West Indies, but in what direction afterwards to take the next step backwards we hardly knew. But taken as it stands, or stood for

Southern work, both in the refinement of detail and perfection of workmanship, and it is all in favor of the Northern work. For this difference there must be a reason, and perhaps it is this: To this day, and quite apart from the efforts of poets and prose-writers who have erected, if the term be admissible, the hearth into a shibboleth, the fireplace at the North is the centre of home life and its enframement a matter of concern and interest to all members of a household. It is



The Pyatt House: Rear, Georgetown, S. C.



Closed-in Verandas at Beaufort, S. C.

so many years, it seems almost an ideal solution of the problem. It is at once simple and yet abundantly dignified and has, moreover, as suggested above, something of grace and lightness: its thick walls promise an equable temperature within, while the projecting roofs and not too large windows assure relief from the overpowering brilliancy of a Southern summer's day. The use of jointed drain-pipe for downspouts recalls the use of similar pipe for the same purpose in China and adds to the columnar interest of the building.

The last step in the evolution of the veranda, or perhaps more properly the first, and final, step in its devolution, was due to the gregarious instincts and social needs of the householder. The open veranda is all right during most of the year, but there are seasons when one's guests are more comfortable within walls, and there seem to be many cases where the owner has decided that a satisfactory ball-room — that essential feature of the house of a Southern gentleman — or a banqueting-hall, would be of more use to him than a veranda; and so we have houses whose interior accommodation has been increased by enclosing a veranda, as in the case of the Pyatt house at Georgetown, or the house at Beaufort shown by the annexed cut, where the line between the original veranda floor and the later tabby-built wall above is clearly to be seen. And there is another curious old house in the same place which shows how, as the family membership increases, verandas, which both downstairs and up, were originally but idling and cooling-off places, may be economically converted to the more prosaic uses of dressing, nursing and sleeping.

There is indisputably a difference between Northern and

natural, then, that as the family has this feature close before its eyes at those brooding times when one seeks rest and comfort before it, the skill and the ingenuity of the selected designer should have been called on to make this household shrine more and more refined. This done, the natural sense of "keeping" led to the radiating of the same refining influence, first through the room, then through the entire interior of the house, and, finally, over the exterior, and here, as the doorway is the chief exterior feature, a similar refinement centred mainly in the porch.

At the South, climatic conditions made the gathering-place where the family sought rest and comfort, not the heat-radiating fireplace, but rather the cool external veranda, and it happens that in the use of this household shrine the eye was habitually turned away from its constructive features and looked outward to the charms of nature, and, so, the work of the designer distinctly had the cold shoulder turned to it, and its inaccuracies, discrepancies and the coarseness of its details

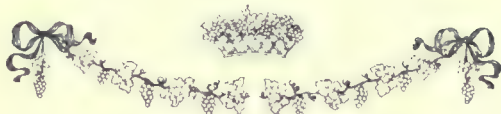
escaped a correcting observation. Even in approaching the house the veranda was observed merely as one of the large parts of the external whole and the owner was more anxious to reach its refreshing shade than to spend time in considering its lack of correct and refined detail. We think that climatic influences alone may be enough to account for the greater refinement and delicacy of detail in Northern Colonial work, just as they explain why the outside of the Southern building and its more generous plan received a greater consideration from the owner and his designer there, who knew that a large part of the family's time was to be spent outside of it, and, hence, it was desirable to give to the generous plan as agreeable an external expression as possible.



A closed-in Veranda, Beaufort, S. C.

¹ Plate 47, Part X.

French Santee, South Carolina.



ABOUT forty miles north of Charleston, and some fifteen miles south of the quaint old city of Georgetown lies the "Santee River region," one of the earliest-settled portions of South Carolina. Much of the architecture there is old and interesting, and some of it is quite unique.¹

This section of the State is but little known to the public, but maintains a quaint Old-World existence of its own; yet prior to the Revolution it was second to no other part of South Carolina in social importance, for the tax-returns of that period show that over five thousand negro slaves were kept busy in the Santee swamps, and that the planters of that region had by that time acquired affluence, and in many instances great wealth. The old houses of this locality are seldom simple in design, as the agricultural pursuits of their builders, and their present remoteness from modern progress, would lead one to expect them to be, but are planned more or less after the ideals of the French and English aristocracy, with great guest-chambers, spacious dining-rooms and, not infrequently, a ball-room; for two things governed their erection—the desired comfort of their occupants and the wish to meet the demands of social life as it existed among the rich rice-planters of the "Santee River region." The sleeping-rooms were spacious, well provided with closets and well lighted. Almost invariably the houses had wide verandas at the back and front and were well situated. They were, in fact, roomy abodes well adapted to the climate and they represent a mode of life, once typical, that has largely passed away in the far South of the United States. Little remains now, even in the romantic Santee region, to witness to that life but these old houses—falling year after year

more and more into disrepair—where a few descendants of Huguenot planters and Revolutionary soldiers cling fondly to the traditions of their ancient dwellings.

The Santee region proper is that entire tract of land through which the Santee River flows, but the particular portion now referred to lies between the north and south branches of the river. About twenty miles from its mouth the Santee forks, forming two wide yellow streams (with a delta of increasing width between) by means of which it empties itself into the sea. This delta, which is really a triangular inland island, inasmuch as it is surrounded on two sides by the Santee and on the third by the sea, and the low-lying lands on either bank, having been enriched from time to time by alluvial de-

posits from frequent overflows, were once the richest rice-lands in the South. At that period immense crops of grain were realized at the highest values, peace and plenty filled the land, and the fine old houses were furnished with every comfort and supplied with retinues of thoroughly trained servants. In the winter they were filled with guests, but the first breath of summer found them deserted, for the curse of this locality, as of all other low-lying sections in the South, is intermittent fever. To escape it, the planters of the Santee region took their families to Pineville,² a village now in ruins, which formerly occupied a high ridge of piney land



Old Wamboro (St. James's) Church, French Santee [1788].

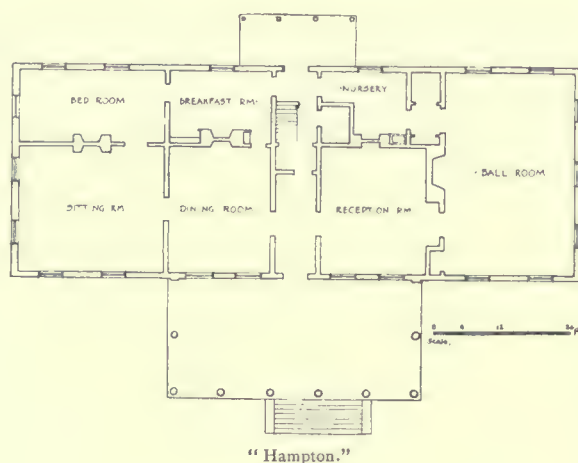
two miles south of the Santee Swamp, and five miles from the river.

A long summer at Pineville was an ideal existence. Being all Huguenot planters of the Santee the inhabitants were all social equals, and all Episcopalians. Furthermore, they were all more or less related by intermarriage. Naturally they met without consciousness of social inferiority, and woods, being at the same time straight-grained, soft, and easily worked, and, therefore, invaluable for carpentry. Instances are known of doors and posts of cypress that have lasted 1,100 years.

²Pineville was established in 1794 and abandoned in 1819.

¹The materials used in construction were almost invariably English brick and cypress, in which the fertile swamps of the Santee region abound, and which, probably, accounts for the fact that, even in their half-abandoned state, the houses are so well preserved. Cypress, as is generally known, is one of the most durable of

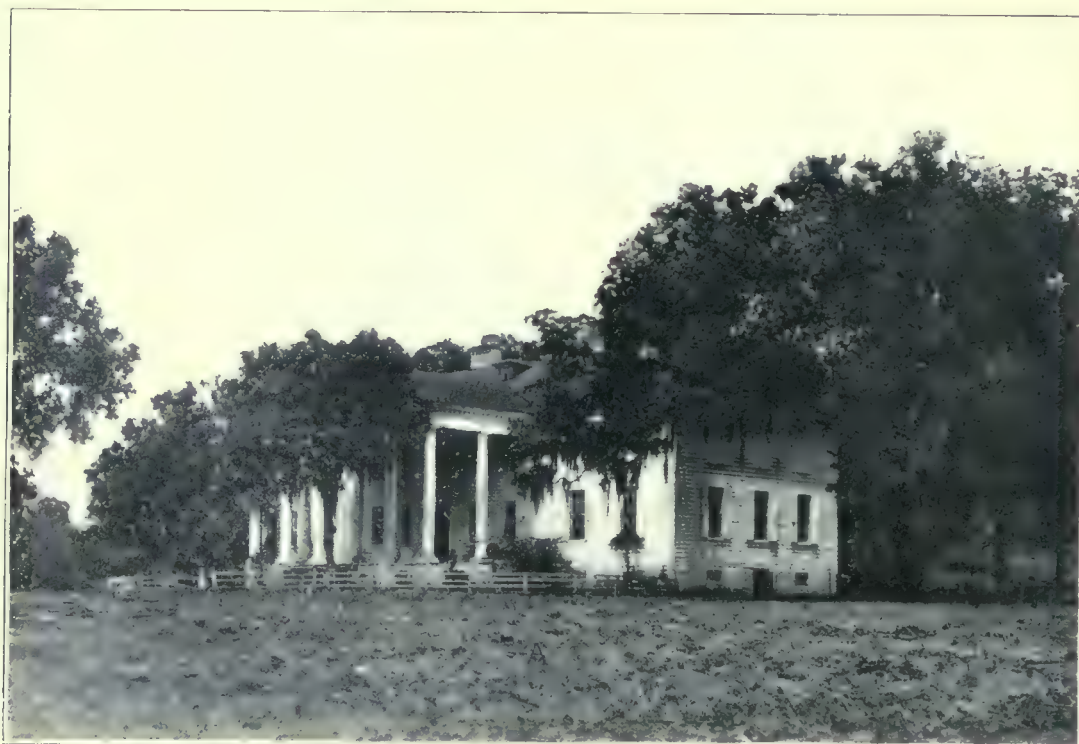
indulged in similar social habits, which, by the way, were typical of the people and the period. Breakfast at Pineville was commonly served at sunrise, after which each planter went on horseback to visit his plantation, taking care to arrive there after the sun was an hour or so high and all danger of infection passed until after sundown. At one o'clock dinner was served and a portion of the afternoon that followed was devoted to sleep. Every piazza at Pineville was furnished with long benches, and upon these rude resting-places the gentlemen of the house indulged in the luxury of a siesta. The afternoon nap over, tea and hot cakes were served. Seven o'clock supper closed the day, for which every one made a formal toilet, just as in England they dress for dinner. Then social life began, visits being made and received while the entertainers and those entertained sat upon verandas in the soft starlight, laughing and chatting, while great bonfires sparkled and sputtered before them, making bright the dark yard. It was the custom at Pineville to light these bonfires as soon as heavy dusk set in, and they were the unfailing features of every evening's festivities.



work, Pineville emptied itself back into the Santee rice and cotton fields and protracted house-parties took the place of the daily coming and going of guests. These balls on the whole were very simple affairs and began early. The lady leading the first set called the figures, and such dear romantic old tunes as "Money Musk," "Haste to the Wedding," and "La Belle Catherine" were popular favorites at Pineville long after they had been forgotten elsewhere. The staple dance of every evening's entertainment was the cotillon. Late in the evening the reel was called and the gayeties were concluded with the *boulangèr*, "a dance," says a clever writer, "whose quiet movements seem to come in appropriately in order to allow the revellers to cool off before exposing themselves to the night air."

The *boulangèr*, by the way, was the most important dance of the evening, for the partners walked home together by the light of a lantern held by a servant, who hurried on ahead. Fever was the summer epidemic in the Santee swamps, but love and love-making were summer epidemics at Pineville.

The tract of land marked "French Santee" on all the old



"Hampton," on the Santee, Home of the Rutledges.

Riding, hunting, fishing, dancing and visiting were the amusements at Pineville, and who would ask for any better? The season closed every year with a Jockey Club Ball, after which, the much desired frost having done its purifying

maps of the Carolinas took its name from the fact that in 1689,¹ or thereabouts, a colony of French Huguenots, in all a hundred and eighty families, driven from France by the

¹ Some authorities give the date as 1694.

Revocation of the Edict of Nantes, settled the High Hills of the Santee and the low lands referred to, which were to be afterwards known as St. James's Parish. Among these immigrants were some bearing names that are well known in South Carolina to this day, such as Huger, Porcher, Ravenel, Legaré, St. Julien, Prioleau, Du Bosc, De Saussure, Laurens, Mazycks, Manigault and many others. Almost all of these French people built their homes on the banks of these to-be-historic waters, some settling in the low delta between the two forks of the river; others migrating farther south to what was afterwards St. Stephen's Parish, or "English Santee," as it was popularly called; and still others pushing as far inland as what is now St. John's Parish.

At the time of the Revolutionary War the Santee River was settled by descendants of the French Huguenots, from French Santee to Eutaw Springs — where General Morgan finally overcame the cruel Tarleton in 1781 — most of whom owned savannahs of one size or another and cultivated crops of rice, indigo or cotton.

One of the best known Santee savannahs was "The Rocks," which was acquired by Captain Guillard in 1794, and owned by his descendants for generations. "White Plains" was also well known, as was "Milford," the estate of General Moultrie. "Wantoot" was the savannah of Daniel Ravenel,¹ the son of René Ravenel, the first of the name in America. "Gravel Hill" was a place of considerable celebrity on the Santee, and "Belle Isle," the plantation of that illustrious soldier Francis Marion, though in wretched repair, is still to be seen by the occasional visitor who makes a pilgrimage to it. The place is now owned by one of General Marion's descendants and namesakes. The house² is practically deserted and the plantation is not always under cultivation. Though unoccupied and fast falling into ruins, the house is full of quaint old family relics, such as mahogany furniture in excellent designs, old books and old crockery, all left to dust and decay.

The present inhabitants of old French Santee are for the most part the descendants of the original settlers, and their homesteads have come to them through generations. Although the original Huguenots made no effort to preserve their nationality, and their children were allowed to speak English and were encouraged to become loyal adherents to the British crown, there still remain in the domestic life of the

region many traces of the origin of the people who inhabit it. The *pillau*, for instance, is even now a common dish on their tables, and that cake called in England a waffle is known by them as a *gauffre*. In summertime superfluous fresh meat is still "jerked"; and in French Santee, as elsewhere in South Carolina where the influence of the French Huguenot and his customs have invaded, potted meats still delight the senses with their peculiarly savory odors and delicious flavors.

Names, too, are pronounced there with a foreign accent to this day. Thus, Du Bosc is "Du Büsk" in French Santee, and Marion "Mahion."

Up to a hundred years ago, the Santee region was well settled and populous. It was connected with Georgetown and Charleston by means of a well-kept stage-road travelled daily by the ponderous vehicles of those times, drawn by four stout horses, and having post-houses and taverns for the refreshment of travellers at intervals along the route. But the old-fashioned stage has also disappeared into the past, and the French Santee is inaccessible to the outside world for a distance of



The Deserted Parlor: "Hampton."

forty miles save by private conveyance. Gone, too, are the inns, and the traveller is now compelled to make his trip through this almost trackless wilderness in a single day, whatever be the weather or condition of his team. Here is heard no shriek of locomotive, no whistle of steamer. No tourist treads its solemn groves of pine, or wanders in delight under the cathedral arches of its mighty oaks.

That portion of Craven County south of the Santee River is marked by a species of solitary grandeur almost unequalled of its kind. Uninterrupted forests of pine and cypress trees stretch off endlessly, with what were once well-worn avenues running through them, and an occasional stately old home looming up in the lonely distance. Now and then a church comes in view, St. Stephen's,³ for instance, which stands so that it can be seen from afar by those who approach it from the west, or the east, by the main, or river road. This church,⁴ like the old homes of those inhabitants who planned it and who once made up the society of French Santee, tells a story of past importance and present desolation. All around it are graves, some of which are quite lost in the fast-encroaching wood; others are enclosed by walls and marked with quaint stones, and overrun with creepers. The stones of many have fallen and those that are still standing are worn by the wind and weather of years. "If you

same order. Upon a brick on the south side is inscribed "A. Howard, Sev. 1767," and on another "F. Villepontoux, Sev. 1767," these being the names of the architects. At the east end is a large slashed window and the usual tables of the decalogue and commandments. At the west end is a large gallery, pewed. There are forty-five pews on the ground floor, which is tiled. There is a handsome mahogany pulpit, on the front panel of which are the initials "I. H. S." The ceiling is finished in the same manner as that of St. Michael's Church, Charleston.

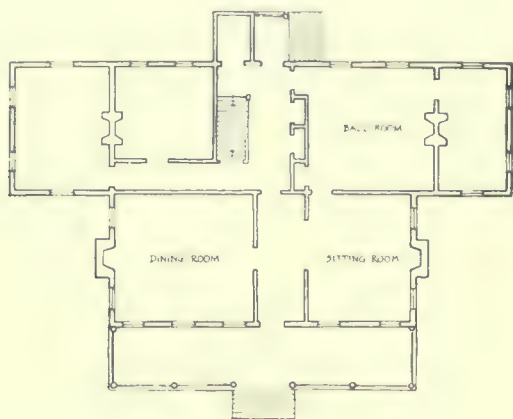
⁴Plate 15, Part XI.

¹ Daniel Ravenel died in 1807.

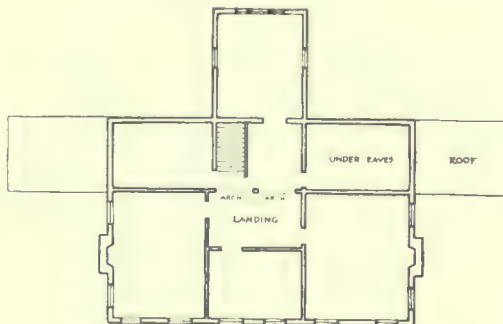
² See cuts, pages 68, 69.

³ Dalcho, in his "Church History" of South Carolina, gives the following account of St. Stephen's Church: The Parish of St. Stephen's was laid out about 1762. The church is one of the handsomest of the county churches of South Carolina, and would be no mean ornament to Charleston. It is built of brick and neatly finished. It stands on the main river road about 12 1-2 miles from the Santee canal. The north and south sides are ornamented with six Doric pilasters and each end with four of the

stand on one side of the church," says a writer, recalling his visit to St. Stephen's, "and look through the open doors (and they are never closed), you see a road coming from the south. . . . On the right and on the left the same unbroken line of road appears. In this perfect solitude, whence do they come? Strange and mysterious traces of life and civilization! To what end do they appear to have been constructed? In this perfect solitude, whence do they come, whither do they lead?



First-story Plan.



Second-story Plan.

— "Belle Isle." —

Strange that at this spot they should unite, and that they all lead to the grave."

What St. Stephen's is to English Santee, St. James's—commonly called "Old Wamboro" Church—is to French Santee. This quaint old Colonial relic, which ranks third in age among the churches of South Carolina, stands close to the old stage-road, not far from the celebrated estate of Mrs. Daniel Horry called "Hampton," and about three miles from the Santee Ferry. It is built of bricks brought from England in the reign of Queen Anne and was first opened for worship in 1768. The building is square, massive, and without grace of architecture. It is paved with brick within and furnished with the high-backed pews of the period and almost equally high, narrow benches which serve as seats and run around the sides of the pews. It is in excellent repair, though seldom opened for service. Mrs. Rebecca Motte gave a ponderous Bible and prayer-books to this church with her name and "St. James, Santee," stamped in gilt letters on the covers. So large is the Bible that it can scarcely be lifted in one's arms; yet a British soldier conceived the extraordinary idea of carrying it off to England as a trophy, together with the altar service. There, some years after the Revolution, these stolen articles, exposed for sale in a London book-stall, were purchased by a British officer, who had known Mrs. Motte and received kindness from her, and re-

turned to the church, where they are still used whenever it is opened. Mrs. Rebecca Motte, by the way, was one of the most celebrated Colonial heroines of the South, and the mistress of three historic homes. One of these was the Miles Brewton house,¹ of Charleston, which she inherited from her brother's estate, and which was occupied by the British during the Revolution, as their headquarters. Another was "Fort Motte,"

ing on the estate. In this work she was assisted by her son-in-law, Gen. Thomas Pinckney, aide-de-camp to Washington and later one of the early Governors of South Carolina. "El Dorado," in all its quaint beauty, filled as it was with historic relics, was burned to the ground several years ago. Mrs. Henry Rutledge, a member of the Pinckney and Horry families, a descendant of Rebecca Motte's and formerly a constant visitor at "El Dorado," writes the following description of the old place for the "*Georgian Period*":—

"'El Dorado,' " she says, "was approached by a broad, straight avenue, guarded on either side by



"Belle Isle."

oaks and magnolias. The central part of the house was occupied by a spacious hall and a beautifully proportioned room used as a library or parlor. The ceiling of this room was lofty, the windows and doors equally so. The walls were panelled in cypress and the whole finished by a handsome carved cornice running all around the top of the room. The narrow mantel-piece, of an impossible height, requiring a step-ladder to reach it, was also carved, as was the doorway—befitting the entrance

¹ Plates 18, 26, Part X.

² Plates 18, 19, Part XI.

to an old baronial castle — that led into the hall. On either side of this central part were large projecting wings containing bedrooms of the same lofty type. These opened on a wide corridor, on the opposite side of which were many large windows that looked out on the courtyard below. These

up to the house is remarkably beautiful, and the trees are very aged. Doubtless, Tarleton rode under them in their vigorous youth.

Situated higher up the river is "Hampton,"² before referred to, the home of the Horrys and Rutledges — a fine wide-



The Front.



The Rear.

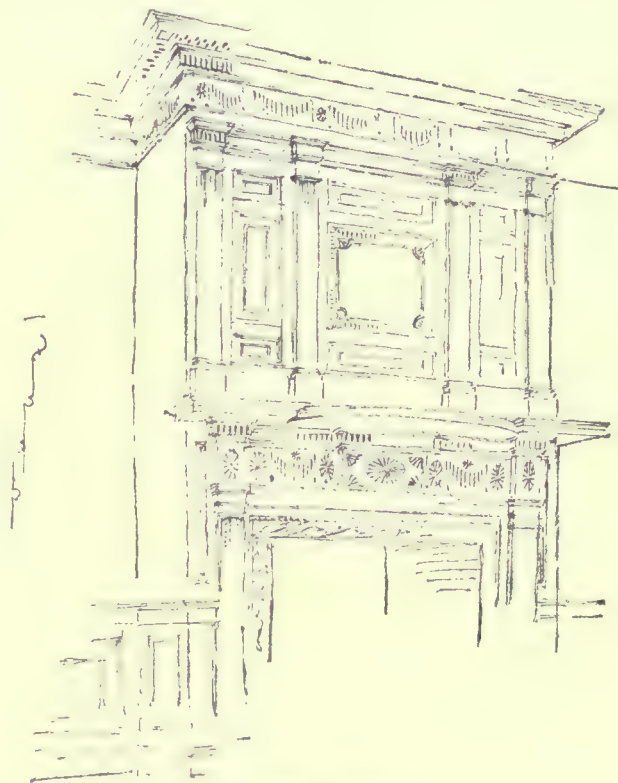
— "Belle Isle," Beaufort, S. C. —

wings were connected by a long, sunny piazza. On the north side of the house was a large porch inlaid with tiles — black and white — and enclosed by an iron balustrade. The roof was supported by massive cypress pillars, which were entirely concealed by ivy. Ivy and a climbing rose clothed with tender grace the somewhat ruinous double flight of stone steps which led to the grounds below, where was once a labyrinth of evergreens, and winding paths led in and out in a bewildering maze. In these grounds have been found both cannon-balls and grape-shot that have lain there a hundred years."

"Fairfield"¹ is another South Santee mansion of antiquity. It is now fitted up as the "South Santee Sportsman's Club," and is beautifully situated on a bluff forty feet above the river, of which it commands a wide view, up and down. A walk shaded with evergreens runs at the edge of the bluff for a quarter of a mile. It is an ideal winter home, protected equally from the north and east wind by dense shrubberies on either hand. It was built prior to the Revolution by a member of the Pinckney family and was Tarleton's headquarters while he was in this neighborhood; but it has been so modernized as to leave little trace of its original form, except its tiled roof and stack chimneys. The grove of oaks that lead

spreading house with lofty pillared portico and a stretch of cultivated ground around it reaching out to the woods beyond. Of it, Mrs. Rutledge³ writes as follows: —

"The central portion of the house is very old, though no one knows the exact date of its erection, and the cypress steps that lead to the second story are worn by the feet of many generations. These rooms are small and the ceiling low, but this original house of eight rooms was enlarged by Mrs. Daniel Horry immediately after the Revolution, affording a well-proportioned parlor with large bedrooms behind as one wing, and as the other a ball-room of noble dimensions and lofty arched ceiling that runs up to the floor of the attic, there being no intervening rooms on the second story. The flooring of this room is perfectly laid and admirably adapted for dancing. It has many large windows, on the cypress panels between which may be seen the traces of the mirrors and sconces which once hung there. The handsome cornice and mantel are carved, as at 'El Dorado,' but the main feature of the room is the huge fireplace, into which visitors may walk at their ease



Mantelpiece, "Beaufort."

and examine the pictured tiles which line either side. Mrs. Horry and her predecessors understood the comfort and convenience of closets, for there are fifteen in the house,

³ Mrs. Rutledge and her husband are the present owners of "Hampton." No one, therefore, could be better qualified than she to give an account of its many quaint features.

¹ See cut, page 70.

² See cut, page 66.

some of them large enough for dressing-rooms, with broad cypress shelves that could furnish better sleeping accommodations than many old-time steamboats. At the back of the house the ground slopes gently to a pretty creek, beyond

Still another quaint residence of this remote country was "Woodville," which has also been destroyed of late by fire.

It was built about 150 years ago — all the materials being imported from England. The family were English, and its



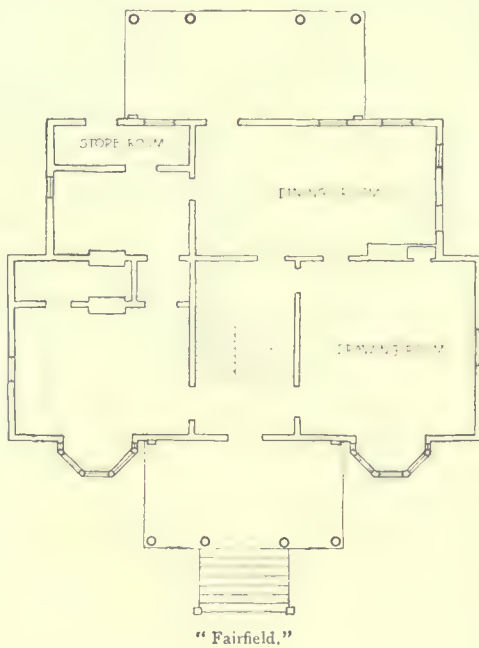
"Fairfield," on the South Santee, now the South Santee Sportsman's Club. [1763.]

which rice-fields stretch to the river; and this slope is covered with shrubberies, intersected by walks, where birds and squirrels make their happy homes; and in the warm spring days the air is redolent with the perfume of sweet shrubs.

"'Hampton' claims an honor beyond the other houses in the neighborhood, for General Washington was once its guest. During his Southern tour, in May, 1791, he breakfasted with Mrs. Horry on his way from Georgetown to Charleston. As the sister of his personal friends Gen. Charles Cotesworth Pinckney, who was defeated for the Presidency, in 1800, by John Adams, and Gen. Thomas Pinckney, both of whom were on his personal staff during the Revolution, she was known to him and he graciously accepted her invitation to break his long ride of fifty miles by a rest at her house. The constant wear of a hundred years has compelled the renewal of most of the front steps by which he entered the house, but two still remain of the original flight. In the cool and spacious ball-room the table was laid, and carefully treasured by Mrs. Horry's descendants may be still seen at 'Hampton' some of the Wedgwood china used on the occasion."

appearance reminded one of a keep — without the castle to which it might have belonged. "Imagine," says Mrs. Rutledge, "a circular excavation paved and walled with brick.

The earth that was thrown out forms a sloping terrace from the top of the brick wall to the low-lying ground around. This is now overgrown with grass, but removing this and the deep layer of soil on which it grows, the traces of an elevated brick walk, perhaps fifteen feet wide, may be seen encircling the entire moat. In the centre of the courtyard thus formed stood the turret-like house of four stories — two rooms on a floor. Handsome granite steps bridged the moat back and front, leading to graceful porticos defended with iron railings that give entrance to the second story. The interior of the house was richly decorated with carving and mouldings. The doors, mantels and cornices all were interesting and ornate. The folding shutters are exceedingly curious, and nothing could exceed the quaintness of the tiny attic, full of un-



expected corners, weird low caddy doors, and even here two bedrooms as large as modern doll-houses."

Although the spirit of modern progress has forgotten old "French Santee," nature continues to smile on this quaintly

remote region. "In the springtime," says Mrs. Rutledge, "the swamps are unsurpassed in loveliness. The wealth of flowers and variety of exquisite shades of green of the shrubs make it a delight to live out of doors there. The yellow jessamine comes first in point of time, as well as in perfection of beauty, grace and perfume. Then there is the Cherokee rose, climbing with its strong arms to the tops of the tallest trees and drooping thence in immense festoons of glossy dark-green leaves and snowy blossoms. The wistaria abounds on all the water-courses, and the red woodbine and a bush resembling the spirea—a snowy white from top to bottom—grow side by side on the river-banks. The dogwood gleams ghost-like through the vistas of the forest, the

fragile fringe-tree is a dream of grace, and the honeysuckle, in varying shades of white and pink, makes the air faint with perfume, while in the clear streams the iris—true 'fleur-de-lis' of France—grows in profusion. In the sandy soil under the pines are found immense dark-blue violets with stems from four to five inches long. Beds of tiny scented white ones edge the morasses and the banks of the rice-fields are carpeted with a prolific light-blue variety."

Until recently this region was a famous hunting-ground, for wild turkey, wild duck, woodcock and snipe abounded, and a hundred years ago the old stage regularly transported hampers of game to the city homes of the rice-planters of the old "French Santee."

C. R. S. HORTON.



The Old Baptist Schoolhouse, Beaufort, S. C.

Some Estates on the Ashley and Cooper Rivers, S. C.

DRAYTON HALL¹ is the only family mansion on the Ashley River near Charleston which escaped the torch applied by Sherman's Army. It also would have shared the common destiny but for the fact that the Drayton family was divided against itself, and Capt. Percival Drayton, of the United States Navy, a brother of Gen. Thomas S. Drayton, commander in the Confederate Army, and the then owner of Drayton Hall, was stationed outside the bar with the fleet that so long blockaded Charleston Harbor. Realizing the danger that threatened the family mansion he sent a special guard to protect it.

The estate, of which this fine old relic is a part, joins another equally celebrated, known as "Magnolia on the Ashley." Both of these properties are entailed in the Drayton family, and, although they are now owned by distant cousins, were originally settled by father and son.

Thomas Drayton, the founder of the family, was one of the many Englishmen who came from the Barbadoes with Sir Thomas Yeamans. He received a grant from the Crown comprising several thousand acres, which he settled in 1761, calling the place "Magnolia on the Ashley," because of the magnolia-grandiflora trees that grew there in natural abundance. In 1742, John Drayton, the eldest son of Thomas Drayton, and himself the father of William Henry Drayton, one of the distinguished men of the Revolution and the grandfather of John Drayton, a governor of South Carolina, built Drayton Hall on an adjoining tract.

The place takes its name from the family estate in Northamptonshire, England, and the hall itself cost ninety thousand dollars, all the materials being imported from England. It is still in excellent preservation, although unoccupied, and is built of red brick with columns of Portland marble. The staircase, mantel and wainscot, which extends in quaint fashion from floor to ceiling, are of solid mahogany richly carved and panelled. Over the mantel are stationary carved frames for family portraits and heraldic devices; and the great fireplace is inlaid with antique colored tiles. To this day many stories are told of the dinners and balls held at Drayton Hall in the great old days, when the house would be ablaze with a thousand tapers, and carpets were laid down the staircases, front and back, and across the gardens, so the ladies might alight from their carriages and enter the Hall without soiling their delicate slippers or the airy lace and satin of their robes.

"Magnolia on the Ashley" has been less fortunate than Drayton Hall, for its dwelling has been twice destroyed by fire, once during the Revolution, after which it was rebuilt, and later by Sherman's Army. Its chief glory is now its gardens, which are among the finest in the world, and are visited annually by thousands of tourists. Their most picturesque feature is the display of azaleas in all shades and tints, crimson and pink, and blue and purple, with now and then a pure white bush. The gardens are in perfect preservation. Smooth walks wind through rich wildernesses of color; placid lakes mirror a thousand different hues;

¹ Plate 39, Part X.

great live-oak trees are weighted down with moss; and walls of rhododendrons and banks of golden banksias lend their gay colors to the brilliant picture.

Before the azaleas begin to decline, the camellia-japonica trees burst into flower and delight the onlooker with perfections undreamed of. There are six acres of these, white and pink and mottled, which grow in clusters of great cone-shaped bushes, scentless and cold, but exquisite to behold in the tropical luxuriance of these unequalled gardens. A little later as the spring advances the magnolia trees come to blossom. Then, indeed, the place is an enchanted spot worthy of a queen in state. The waters of the Atlantic ebb and flow languorously in the river, where on each bank the lush grass grows. The air is heavy with fra-

gardener who is associated with early American history. He did considerable fine work in and around Charleston, and at one time had charge of Sir William Middleton's gardens at Shrubland, Suffolk, which are celebrated, even in England, for their extent and beauty. One of the things planted at Middleton Place by Michaux was a camellia-japonica bush which thrived prodigiously, quite outclassing in perfection any others planted at the same time, or since, in fact.

It so happened that some fifty or sixty years ago, Mr. William Middleton, on one of his visits to England, had a permit to inspect the gardens of Windsor Castle. The head-gardener showed him through all the greenhouses, pointing out first one, then another of the choice specimens there. Finally, he led him to a house apart from the others, in the



A Garden Walk, "Magnolia on the Ashley."

grance, and the great trees loom in stately masses, sheltering their proud blossoms amid the cool shadows of waxy leaves. In the midst of all this floral munificence stands the tomb¹ of the Draytons', where six generations are sleeping.

The camellia japonica, by the way, is one of the show flowers of the lowlands of South Carolina, where, though not indigenous, it reaches even greater perfection than in the land of its birth. One of the finest camellia-japonica trees in the world is at "Middleton Place," on the Ashley River, not far from Drayton Hall. The house of Middleton Place is now in ruins, having been one of the many burned by Sherman's Army; but the gardens give evidence, even at this late day, of the great perfection they attained at one time. They were laid out in 1750 by Michaux, a celebrated landscape-

centre of which was a small camellia bush showing some twenty or thirty blooms.

"There!" said the head-gardener with pride. "Is not that beautiful? Is it not superb — unique?"

"It is very pretty, indeed," said Mr. Middleton, or words to that effect.

"I consider it the choicest specimen in the entire collection," said the head-gardener. "Do you not agree with me?"

"Yes," replied Mr. Middleton, "I think perhaps it is."

The gardener was chagrined at the evident lack of enthusiasm on the part of the American, and pressed him further.

"But isn't it the finest bush of the kind you ever saw?"

"Well, no," replied Mr. Middleton. "I have in my garden at home a camellia-japonica tree that is twenty feet

¹ Plate 22, Part XI.

high, and when I left it had on it, as near as I can calculate, about four thousand blooms."

"Why, bless my soul!" exclaimed the Queen's gardener, "you must be a Middleton of Middleton Place, in the Carolinas. We know of that tree. It was planted by Michaux in 1750, and is one of the botanical wonders."

Nature *is* in a bountiful mood on the banks of the Ashley River, and occasionally takes it into her head there to do her very best, as in this instance, and again in the case of a giant live-oak tree in the pasture of Drayton Hall which has grown to enormous size and perfection, and was pronounced by Professor Sargent, the botanist, the most beautiful tree of its kind in the world. This live-oak, in common with all trees near the South Carolina coast, is draped with tillandsia, that peculiar mosslike growth peculiar to lowland forests near the Southern Sea.

The wonderful productiveness of the Ashley River region made it formerly the seat of the rich cavalier planters of South Carolina. The Izard family resided near "The Oaks," near Goose Creek Church, which was settled in 1678. "Crowfield" was, until 1754, another residence of the Middleton family. "Ashley Hall" was the home of the Bull family. Across, on Cooper River were many other splendid old homes: "Yeamans Hall" was built there by Sir Thomas Yeamans about 1680.

"The house," says an early chronicler, "was of brick, said to have been brought over from England. It was a two-story structure with basement, almost square, with an extension in the rear, and a broad veranda at the front. The interior was elegantly finished. The walls were painted in panels representing landscapes, and hung with tapestries. The large fireplaces were lined with Dutch tiles in blue and white, depicting Biblical scenes. At the time of my visit the house had not yet been burned, and remains of this former

beauty could be seen in the broken cornices and handsome mouldings around the rooms. Entering from the front you came into a large hall, with an immense chimney-place in one corner; from this hall led doors communicating with four rooms, another door gave access to the rear of the house, from which a staircase led to the upper story. Between the walls of the upper and lower stories of an extension in the rear of the building was situated a secret chamber, access to which was had through a trap-door concealed in a closet.

"This house was constructed with a view to defense in case of any attack from hostile Indians. In the basement the walls are pierced at intervals on all sides with loopholes for firearms, as is also the wall of the staircase leading to the upper floor. In the basement once could be seen the entrance to an underground tunnel, arched with brick, which led to an opening near the creek, thus affording a means of escape for the family if hard pressed. There was a haunted chamber where the ghost of a stately dame, arrayed in costly brocade, was wont to appear."

Mulberry Towers, the home of the Broughton family, commonly called "The Mulberry," is also on the Cooper River; likewise "Belvedere," and the ruins of "Medway," the home of Landgrave Thomas Smith.

At the time of the Revolution social life on the Ashley and Cooper rivers was conducted on a splendid scale, equalled only by that of the gentleman planters of the James River. The English who settled that section, by the way, the Harrisons, the Byrds, the Carters and the Berkeleys, were of the same political and social class as those who composed the society of the Ashley and Cooper rivers, and their homes for the most part, though on the whole less architectural because of the inability to secure skilled labor, represent the same general ideas of construction.

H.



"The Wedge," South Santee, S. C.

Beaufort, S. C., an Island Capital.



AFTER a stay in dull and tedious commercial Savannah, the little sea-trip to Beaufort was a welcome change and full of interest. Sailing about noon, the little steamer slipped slowly down the river, past the old wharves and warehouses and the newer docks of the cotton-freighted steamers, which afford more picturesqueness than any other feature in the city, for, be it remembered, the city being built on a high bluff, on the southern bank, the warehouses and offices which line the edge of the bluff, while to the south presenting a front of only two or three stories, in the rear descend sheer seven or eight stories, frowning like precipices with their granite walls and heavy stacks of chim-

ilarity was infectious. Many of them were looking forward to a cake-walk on the morrow night, and were dressed in their Sunday best. One little dandy, in patent leathers, polished his shoes no less than four times that afternoon. A party of young women were discussing the vagaries of a too amorous father. "So you poppa gone mahyid again." "Sho, my poppa done bring home a new step-momma, an' I ain't gwine to stan' it. He don't count anyway." "Well," exclaims a companion, "if my poppa were to bring home a new step-momma, I'd kill him." Whether disaster followed the father in question or not, the incident was soon forgotten in the interest aroused by the setting out from the shore of one of



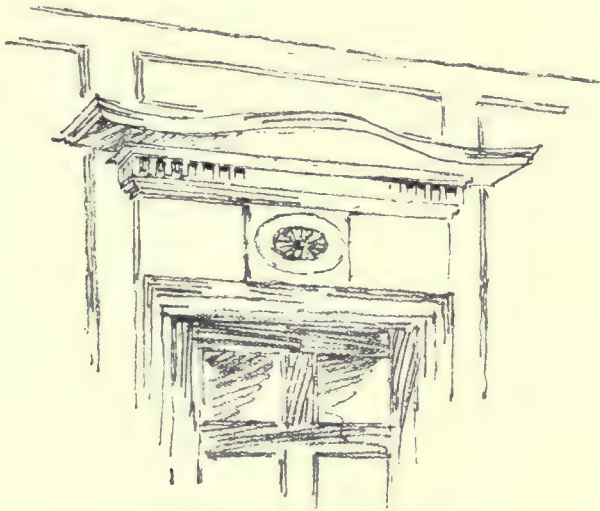
neys; and the winding cuts from the higher level to the cobble-stoned street flanking the wharves have an ancient and somewhat military appearance. After passing out of the river and by Tybee Island and lighthouse, the "Nahant" of Savannah, we take a northerly but not an open-sea course, as a stranger half expects, zigzagging through an endless series of islands, all characteristically similar, low and flat, but looking deliciously cool, fringed with the ever-present Georgia palms, and tall salt grasses, so bleached in the sun that they vie with the silver strand in whiteness. Here and there a white cottage or some farm-steading breaks the solitariness, and stands in relief against some distant woodland, while a column of smoke from some camping party may be seen pirouetting skyward.

There was a merry party of colored folks aboard, and their

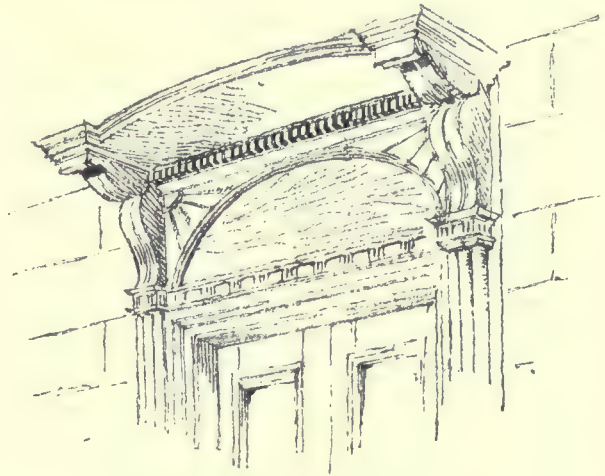
the islands of a boat which met us and took off a number of our colored contingent amid screams of greeting and farewell, and the promise to meet on the morrow night. And so on, ever and anon, a boat would pull out to us in mid-stream and take on a few passengers and various freight, not forgetting many flasks of vile whiskey. It was the same experience as on the canals in Santee. Many, many times we stopped to supply some boat-load with soft wood (to be used as torches at night in the raid on the rice-birds), or grain, but most often with a number of "sealed packages" of whiskey, and away the boat's-crew would pull back to their eyrie through some inlet in the tall pampas grasses fringing the islands. Then we stopped at some military post, where a number of officers and men in khaki uniform were at the pier-end to take all in and be taken in by many critical glances of

the fair sex. About six o'clock we reached Port Royal, the naval station, and there discharged a good deal of freight,

arated from home ties. After inspecting the new dry-dock there, we went aboard again and pursued our journey for



Door-head : Franz House, Beaufort, S. C.



Door-head : "Mount Bristol," Beaufort, S. C.



"Tabby-built" Cabins, St. Catherine's Island, Coast of Georgia.



Old College Building, Beaufort, S. C.



"Mount Bristol," Beaufort, S. C.

conspicuous amongst which were some ample cases of Moët & Chandon, to enliven the dull tedium of officialdom sep-

the four or five miles more that brought us to Beaufort. As the evening darkened the full moon rose, and, with a sky of

deep turquoise, the water without a ripple and reflecting the sky, as we neared the town, where from the deep shadow of heavy foliage peeped many old and galleried houses, silvered by the moonlight, and all again mirrored in the glassy waters, there was presented a picture indelibly impressed on one's memory. Beaufort, the dreamy, silent, quaint, with gardens redolent of opopanax and many odorous shrubs. The very hotel was an old-time planter's mansion, and from it, after registering, a voyage of discovery was in order, a trip that promised much and delighted the eye, and although a subsequent and closer inspection failed to unearth much in the way of architectural and decorative detail, yet as a group of old-time houses and picturesque streets there was sufficient to make the old town well worthy of the visit.

Beaufort was the summer home of the planters, who came in May and left about November 15th for their plantations. The houses were built accordingly with an eye to air and space, with cool verandas overlooking the water, or bay, which here surrounds three-quarters of the town. Here families well known to each other intermingled year by year and gave themselves over to boating, bathing and fishing, and a good time generally, through the summer months. As a rule, these summer houses were not built as solidly or with such complete accommodations as the plantation mansions, and here noticeably absent are the extensive slave or servant quarters, so that it is evident that only a limited number of domestics was brought down with the family and resided in the house. The details of cornices and mantels, and the wooden finish generally, have a family likeness, and are peculiar to the locality. The old Baptist parsonage and the old Elliott house are particularly so, as also the old Franz house, from the upper veranda of which La Fayette addressed the people of the town below in the street. In the Fuller house, on Bay Street, of which the double portico is given in a sketch,

we have tabby-built walls, very solid, and to which the slender portico carried up through the two stories gives relief from the severity of outline. The staircase is interesting in its double return flight from the first central landing.

This house is a type, with its portico, of several others in the town. There are also some creditable mantels, and the cornices are good; but in these houses, as in all the South, amplitude seems everywhere to have had prime consideration.

In one of the gardens I noticed a very medley of strange-shaped beds, star, oval, round, octagonal and crescent, each edged with a border of rounded stones, after the manner of the garden of the Bull-Pringle house in Charleston, with winding walks between and a little pool and fountain. But what is observable in the Southern gardens is the lack of moisture, and such lawns as one sees in the North are not to be found. The grass is stubby, strong and thick bladed, and it is in the shrubbery and

vines that the gardens excel, and produce such languorous beauty.

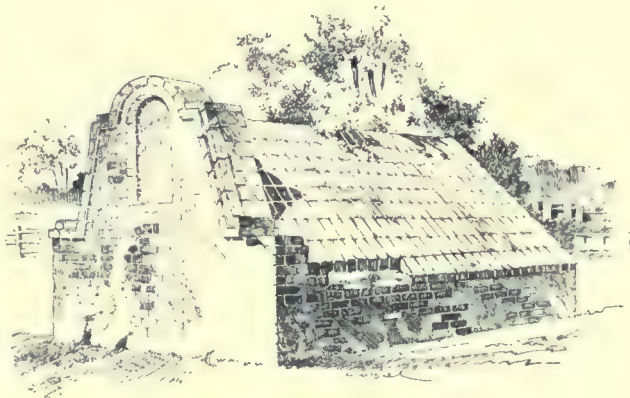
A beautiful section of the town is what is called "the point," surrounded by water, and here the old houses, with their accompaniments of great oaks with their long wandering branches and dark foliage, afford some marvellous silhouettes of an evening. Indeed, Beaufort should be an artist's paradise, so full is it of the picturesque, mixed with a bewitching suggestion of antiquity.

Of the two old churches, St. Helena's is the Episcopal, of which the townspeople are justly proud. Standing in a great churchyard, with entrances on three sides, full of old tombs and family burial-plots, walled in with low brick

walls, and interspersed with magnificent trees, it is the central attraction to visitors, and, contrary to the general sentiment, there are many of the townspeople who delight just to walk there, so beautiful and quiescent are the winding paths amid so many flowering and odorous shrubs. While the interior



The South Doorway: St. Helena's, Beaufort, S. C.



An Old Brick Tomb, Beaufort, S. C.

has been modernized, the exterior is unchanged, and retains all its original features, with the exception of the bell-tower, which has, I believe, been burned once or twice, and reconstructed without being properly finished. In the churchyard is an old brick tomb, and the story goes that the tenant before his demise was so fearful of being buried alive, and of suffocation, that after building his burial vault he made a stipulation that when he was laid away there should be placed beside his coffin, whose lid was to be left unscrewed, a jug of water and a loaf of bread; and this was done, and food and drink were kept there until such time as any possible reawakening was out of the question. These old burial vaults are peculiar in their form, as will be seen from the sketches of the one in question and also of one in the Colonial cemetery in Savannah¹. They are literally houses (gabled houses) of the dead, and their roofs of brick often sag inwards from their weight. With vines creeping over them they are often quite pretty. The old Baptist church, nearly coeval with its neighbor, St. Helena's, is interesting in its way, but of an ordinary type.

¹ See cut in Part XII.

After a week in Beaufort I was loth to leave. There one is conscious of the very antithesis of the modern spirit of rush, and crowding, and haste. In times of business pressure and

overburdening cares, it is positively soothing to let one's thoughts travel to and stay in such a place as Beaufort. But, alas! this will not last long, for already there is a big modern hotel contracted for under a Boston architect, and the old homes are being sought after and bought, and being changed to suit modern ideas and tastes.

Thus the entering wedge of modern and so-called advanced civilization is forcing its way in; but it will take a long time to modernize sleepy old Beaufort, though not so long to depreciate its present quiet picturesqueness.

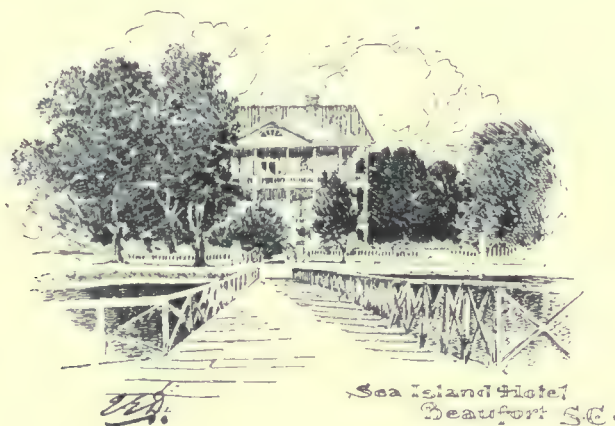
There is an old hostelry now, once an old planter's house, that thoroughly expresses the spirit of the place. Mine host is a character, and a most genial and kindly one. Everything that can be done to make the guest happy is done, and in the "Sea Island Hotel" will be found a true home for the wayfarer, better than

any gorgeous modern hotel can supply, for the reason that in it you are made one of the family.

E. ELTON DEANE.



Stair-landing in the Beardsley House, Beaufort, S. C.



St. Michael's and St. Philip's, Charleston, S. C.



ST. MICHAEL'S, the second home of the Church of England in Charleston, was erected on the site of the first St. Philip's, which, for the second time, outgrew itself by 1751. This necessitated the founding of a new parish, to which end an act was passed, in part, as follows: "That all that part of Charleston, situated and lying to the southward of the middle of Broad Street . . . be known by the name of the Parish of St. Michael's," and that a church be erected "on or near the spot where the old church of St. Philip's, Charleston, formerly stood," at a cost to the public of not more than 17,000 pounds, proclamation money.¹

The church erected under this act still stands, an enduring monument to the architectural ideas and taste of old Charles-

¹ "Proclamation money, which is also frequently mentioned in our Acts of Assembly, acquired that denomination from a proclamation of Queen Ann in the sixth year of her reign, about the year 1708: the object of which was to establish a common measure of value for the paper currencies of the Colonies. . . . The standard fixed by the proclamation, was, one hundred and thirty-three pounds, six shillings and eight pence (133. 6. 8.) paper currency, for one hundred pounds sterling. The dollar passed at six shillings and three pence." — *Brevard's "Alphabetical Digest of the Public Laws of South Carolina."*

" . . . the confusion arising from the different values of British sterling and provincial paper money, became general throughout the Colonies. In some a dollar passed for six shillings, in others for seven and sixpence, in North Carolina and New York for eight shillings, in South Carolina for one pound twelve shillings and sixpence. In the latter, the comparative value of sterling coin and

ton, and is famous not only for its historic associations, but also for its antique chime of bells.² It was opened for Divine service on February 1, 1761, six years earlier than Christ Church, Alexandria, Va., where Washington worshipped.

The corner-stone of St. Michael's was laid February 17, 1752, by Governor Glenn, and concerning this ceremony the *Charleston Gazette* of February 22 of that year speaks as follows:—

"The Commissioners for the building of the Church of St. Michael's of this town, having waited on His Excellency, the Governor, to desire that he would please lay the first stone, on Monday last, His Excellency, attended by several of His Majesty's Honorable Council, with the Commissioners, and other gentlemen, was pleased to proceed to the spot and lay the same, and accordingly, and therefor a sum

paper money diverged so far from each other that after passing through all the intermediate grades of depreciation, it was finally fixed at seven pounds of the paper money for one pound sterling." — *Dr. Ramsay. "History of South Carolina," Vol. 1, p. 163.*

² At the evacuation of Charleston, 1782, Major Traill, of the Royal Artillery, took down the bells of St. Michael's Church under the pretence that they were a military perquisite belonging to the commanding officer of artillery. The Vestry sought in vain to have them returned. They finally appealed to Sir Guy Carleton at New York, April 28, 1783. He issued an immediate order for their return together with all other public or private property of the inhabitants that may have been brought away. The bells, however, had been shipped from Charleston to London, where they were sold. The Vestry applied to the Minister of War of Great Britain, but in vain. The bells were finally purchased by a private individual, who returned them to Charleston as a gift, November, 1783.



St. Michael's Church, Charleston, S. C.

of money a stone was then laid by each of the gentlemen who attended His Excellency, followed by a loud acclamation of a numerous concourse of people that had assembled to see the ceremony; after which the company proceeded to Mr. Gordon's, where a handsome entertainment was provided by the Commissioners."

The bill for this "handsome entertainment" is still preserved in the archives of the church and reads as follows:—

Feb. 17, 1761. The Commissioners of the Church Bill.	
To Dinner.....	£20
To Toddy.....	5, 10, 0
To Punch.....	5, 0, 0
To Beer.....	5, 10, 0
To Wine.....	5, 5, 0
To Glass broak.....	5, 0
To 8 magnum bonums of claret.....	24, 0, 0
	£65, 10,

To this in a different hand is added "The Commissioners agree that the clerk pay this account." There is, however, no mention of this in the *Gazette's* account of the ceremony, which continues as follows:—

"Dinner over, His Majesty's health was drunk, followed by a discharge of the cannon at Granville's Bastion; then the health of the royal family and other loyal toasts, and the day was concluded with peculiar pleasure and satisfaction. The church will be built on the plan of one of Mr. Gibson's designs, and it is thought will exhibit a fine piece of architecture when completed, the steeple being designed much higher than that of St. Philip's [the second St. Philip's] will have a fine set of bells."

Although in this extract no mention is made of the location of the cornerstone, it is stated in an old memorandum-book belonging to the church that "on this day the Governor laid the first stone on the southeast corner of the church." Following this information a search was made for the corner-stone at the time when extensive repairs, made necessary by the earthquake, were under way, but without success. An interesting discovery was made, however, to the effect that the steeple was built on a foundation entirely separate from that on which the body of the church rested.

St. Michael's has been very generally considered the work of an architect by the name of Gibson, said to be a pupil of Sir Christopher Wren's, but a clever writer on the subject in the "*Charleston Year Book*" of 1886 seeks to prove otherwise. He says: "The name of the architect is given as Gibson, a name of which we can find no mention elsewhere; but James Gibbs was the designer of St. Martin's-in-the-Fields, London; and a legend tells us that our church is a copy of that building. A glance at the pictures of the two shows this to be an error, and one is puzzled to account for the story. If, however, they were planned by the same person, we can see how the error arose. Add to this the similarity of Gibbs and Gibson, and the fact that the spires of both churches spring through the roof; and the further fact that Gibbs lived until 1754, and we think there is little doubt that St. Michael's was the work of Gibbs. This, however, is as each man pleases."

Exactly who built St. Michael's may never be known. The old church stands unchanged by time, with the golden ball of its spire¹ to be seen from the fishing-boats far out at sea; with its quiet graves about it, enclosed by a high brick wall, to which the people pass through two great iron gates said to be the work of A. Iusti, who at one time lived in Charleston, and together with Deidrick Werner, a German, is responsible for much that is most artistic in the wrought iron-work of the city. Service is held in St. Michael's regularly; and in the quaint old pews, to which the floors have been raised to render them less box-like than formerly, sit the descendants of those who com-



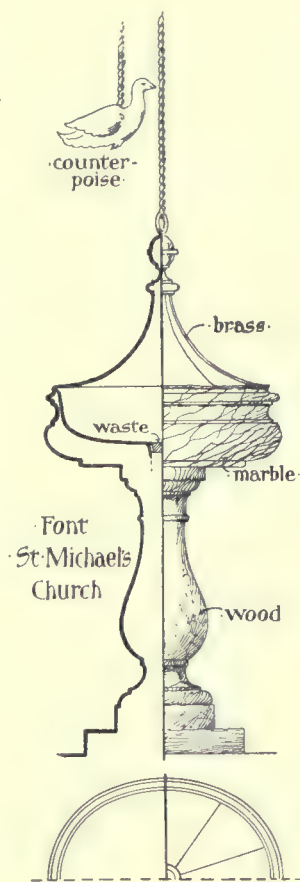
Sidewalk passing under St. Michael's Porch.

posed its original congregation. Generations, young and old, have passed beneath its portals, and its sweet chimes have carried, and still carry, balm and comfort to thousands of hearts.

¹This gilt ball at the top of the steeple is of black cypress covered with copper, and was not hurt when it fell to the ground during a cyclone in 1885, although it made a spherical depression in the flagstones of the pavement.

Mr. Dalcho gives the following description of St. Michael's in his "*Church History*" published in 1819:—

"It is of brick and is rough-cast. The extreme length of the building is 130 feet, and it is 60 feet wide. The nave is 74 feet wide, the chancel, 10, the vestibule inside, 22, and the portico, 16. It contains ninety-three pews on the ground floor, the middle aisle across the church having lately been built up with eight new pews, and forty-five in the gallery. The chancel is handsome, and is ornamented in the most appropriate manner. It is a panelled wainscot, with four Corinthian pilasters supporting the proper cornice. The usual tables of the Decalogue, Apostles' Creed and Lord's Prayer are placed between them. The galleries are supported by twelve Ionic pillars. The reading-desk and pulpit stand at the east end of the church. Near the middle door stands a handsome marble font of an oval form. The ceiling is flat, ornamented with a rich cornice, which runs nearly parallel with the front of the galleries. A large, handsome brass chandelier suspends from the middle of the centre. The outside of the church is adorned with Doric pilasters continued round the building, and a parapet-wall extends around the north and south side of the house. Between the pilasters is a double row of arched windows on the west and east side, the upper less in height than the lower. The steeple is 168 feet high, and is acknowledged the handsomest in America, and probably is not exceeded by any in London for the lightness of its architecture and the chasteness of its ornamentation. It is composed of a tower and spire. The tower is square from the ground and rises to a considerable height. The principal decoration of the lower part is a beautiful portico, with four Doric columns supporting an angular pediment, with modillion cornice. Over this rise two rustic courses; in the lower are small round sashed windows on the north and south sides,



and in the second course are small square windows on each side. From this course the steeple rises octagonal, having windows with Venetian blinds on each face, with Ionic pilasters supporting arches whose cornice upholds a balustrade. Within this course is the belfry, in which is a ring of eight bells. The next course is likewise octagonal, but somewhat smaller than the lower, rising from within the balustrade. It has lofty sashed windows alternately on each face, with pilasters and a cornice. Here is the clock with dial-plate on the cardinal side. Upon this course rises, on a smaller octagonal base, a range of Corinthian pillars with a balustrade connecting them; the centres of the arches being ornamented with sculptured heads in relief. From hence is a beautiful and extensive prospect over town and harbor, and neighboring country and ocean. The body of the steeple is carried up octagonal within the pillars, on whose entablature a fluted spire rises. This is terminated by a globe 3 feet 6 1-2 inches in diameter, supporting a vane 7 feet 6 inches long. The height of the steeple makes it the principal landmark for pilots.

"The building is said to have cost \$32,775.87. This sum is apparently small, but we must take into consideration that everything since that time has advanced double or treble in price. Bricks were then bought for \$3 per thousand, now [1819] they are \$15. Lime was then six cents, now it is twenty cents per bushel, and everything else in proportion."

The bells¹ and clock were not imported until 1764. The bells cost in England £584 14 shillings, and the clock, which runs 30 hours, cost £194. The organ was imported in 1768, and cost £528.

It was built by Mr. Schnetzler, and was greatly admired in London for its elegance of construction and brilliancy of tone.



ST. PHILIP'S CHURCH has been called the Westminster Abbey of South Carolina because of the distinguished dead

¹"During the late Civil War the citizens of Charleston were desirous of protecting the bells from danger, and, as the steeple of St. Michael's was made the target for the cannon of the besiegers, the bells were taken down and sent to Columbia for safe keeping. When Sheridan's Army took Columbia the shed in the yard of the State-House, in which the bells had been placed, and which also contained the marble friezes and other sculptures intended for the decoration of the Capitol, were broken in and the sculptures and bells were smashed into fragments, and the sheds were then set on fire. At the conclusion of the war the pieces of the bells were carefully gathered together, boxed, and shipped to the commercial house of Frazier, Trenholm & Co., of Liverpool, together with extracts from the records of St. Michael's, showing where the bells were cast, and the proportions of the metals forming their component parts. Upon inquiry, it was found that there was still in existence in England the firm of bell-founders, unchanged in name, and consisting of the descendants of the proprietors at the time the bells were made. The records of this firm contained descriptions of the bells, and the proportions there given were found to correspond with those furnished from Charleston. The bells were made anew, therefore, of the same metal, and for the fifth time they were carried across the Atlantic, and arrived safely at Charleston. Their return was made the occasion of great rejoicing in the city." — *Washington Post*.

who lie about it.² The first edifice called by the name of St. Philip's was built on the site where St. Michael's now

²Perhaps no other churchyard in America contains the remains of so many men who have been illustrious in the history of the Church and the State, among whom may be mentioned Robert Daniel, a Landgrave (the only American title ever conferred by Great Britain) and a Governor of South Carolina, who was buried near the rising walls in 1718. Near him is John Logan, Speaker of the Commons; not far away is William Rhett, hero in the defence against the invasion of the French and Spanish in 1706, and of the expedition later against the pirates. Thomas Hepworth, Chief-Justice, was buried there in 1728. "Good" Governor Robert Johnson — Governor both under the Proprietary and Royal Governments — was interred near the chancel in the churchyard. Four Chief-Justices are laid here, of whom two were Peter Leigh and Charles Pinckney. Among the heroes of the Revolution who lie around the church are Christopher Gadsden and his right-hand man William Johnson. Rawlans Loundes, who was Governor in 1778, requested that the epitaph upon his tombstone should be "The opponent of the adoption of the Constitution of the United States." Edward Rutledge, signer of the Declaration of Independence, Col. Isaac Motte, second in command at the Battle of Fort Moultrie, also lie in St. Philip's churchyard. Thomas Pinckney, Major in the Continental Army, Major-General in the War of 1812, Minister to England and Spain, and Governor of the State, is also sleeping there. So is Rebecca Motte, the celebrated

stands in 1681-2.¹ It was the first Church of England in South Carolina, and contemporary with "Old Ship" Church, Hingham, Mass., and a few years later than Christ Church, Williamsburg, Va., which was built in 1678.

Unfortunately little is known concerning this early structure, beyond the fact that it was of black cypress, on a brick foundation, and that it was described in a letter of the period as "large and stately, surrounded by a neat white palisade fence." By 1723 the congregation had quite outgrown this simple church—"large and spacious" though it may have been—and was removed to the present site of St. Philip's on Church street, where a superb brick edifice was erected under an ordinance passed as early as 1710.

This second St. Philip's, which was opened for divine service on Easter Sunday, 1723, is the one of which Charlestonians of to-day still talk with affection and pride, and the history of which is closely identified with the pre-Revolutionary development of the State. The second St. Philip's was burned in 1835, the shingled roof of the tower having caught fire from the sparks of a neighboring conflagration. This particular bit of roofing was the vulnerable spot of the church, and caught fire once before in a similar manner from sparks from the Huguenot church on the next corner, and would have been destroyed then but for the resolute behavior of a negro slave who, seeing the danger, climbed up the spire and out on the roof, from which he ripped the burning shingles: for this heroic deed he received his freedom.²

The Charleston *Courier* of Feb. 16, 1835, has the following account of the burning of St. Philip's:—

"The most striking feature of this calamity is the destruction of St. Philip's Church, commonly known as the "Old Church." The venerable structure, which has for more than a century (having been built in 1723) towered among us in all the solemnity and noble proportions of antique architecture, constituting a hallowed link between the past and the present, with its monumental memorials of the beloved and honored dead, and its splendid new organ (which cost \$4,500) is now a smoking ruin. Although widely separated from the burning houses by the burial ground, the upper part of the steeple, the only portion of it externally composed of wood, took fire from the sparks which fell upon it in great quantities. It is much to be regretted that preventive measures had not been taken in season to save the noble and consecrated edifice. The flames, slowly descending, wreathed the steeple, constituting a magnificent spectacle, and forming literally a pillar of fire, finally enwrapping the whole body of the church in its enlarged volume. The burning of the body of the church was the closing scene of the catastrophe. In 1796 it was preserved by a negro man who ascended it, and was rewarded with his freedom for his perilous exertions; and again in 1810 it narrowly escaped the destructive fires of that year which commenced in the house adjoining the churchyard to the north.

"We have been informed that the only monument of the interior of the church which was not destroyed is one that, with accidental appropriateness, bears the figure of Grief."

Revolutionary heroine, and many other notables of the same period. John C. Calhoun, the great nullifier, sleeps within the shadow of the old church, and near him are the remains of three other leaders in the great struggle of which he was the leader.

Edward McCrady, speaking on this subject, says: "Of the dignitaries of the Church in the line of the Episcopate there lie around her [St. Philip's] hallowed walls, two Commissaries of the Bishop of London, three Bishops of the American Church, and seven ministers who have served at her altar. Of chief magistrates, two Colonial and three State Governors are buried within her sacred precincts. Six Colonial Chief Justices worshipped in her sanctuary. Two Presidents of the Continental Congress and two signers of the Declaration of Independence were reared in the Church, one of the signers resting near her walls. Ambassadors and Ministers have gone from her to foreign lands, and members of Congress have been again and again chosen from her mem-

Old St. Philip's, as the second church of the name is sometimes called to this day, was a more imposing structure than the one which bears the name to-day, and would have been, had it been spared, a notable example of the Colonial churches of America. Dr. Dalcho, in his oft-quoted "*Church History of South Carolina*," gives the following verbose description of it:—

"St. Philip's Church stands on the east side of Church Street, a few poles north of Queen Street. It is built of brick and rough-cast. The nave is 74 feet long; the vestibule, or, more properly, the belfry, 37; the portico 12 feet and 22 1-2 feet wide. The church is 62 feet wide. The roof is arched, except over the galleries; two rows of Tuscan pillars support five arches on each side, and the galleries. The pillars are ornamented on the inside with fluted Corinthian pilasters, whose capitals are as high as the cherubim, in relief, over the centre of each arch, supporting their proper cornice. Over the centre arch on the south side are some figures in heraldic form, representing the infant colony imploring protection of the King. The church was nearly finished when the King purchased the colony from the Lords Proprietors. This circumstance probably suggested the idea. Beneath the figures is this inscription: *Propius res aspice nostras*. This has been adopted as the motto of the seal of St. Philip's Church. Over the middle arch on the north side is this inscription: *Deus mihi sol*, with armorial bearings, or the representation of some stately edifice.

"Each pillar is now ornamented with a piece of monumental sculpture, some of them with bas-relief figures finely executed by some of the first artists in England. These add greatly to the solemnity and beauty of the edifice. There is no chancel; the communion-table stands within the body of the church. The east end is a panelled wainscot ornamented with Corinthian pilasters, supporting the cornice of a fanlight. Between the pilasters are the usual tables of the Decalogue, the Lord's Prayer and the Apostles' Creed. The organ was imported from England, and had been used at the coronation of George II. The galleries were added subsequently to the building of the church. There are 88 pews on the ground floor and 60 in the galleries. Several of the pews were built by individuals at different times with the consent of the vestry. . . . The front of the church is adorned with a portico composed of four Tuscan columns supporting a double pediment. The two side-doors which open into the belfry are ornamented with round columns of the same order, which support angular pediments that project 12 feet; these give to the whole building the form of a cross, and add greatly to its beauty. This, however, is greatly obscured by the intervention of the wall of the graveyard. Pilasters of the same order with the columns are continued around the body of the church, and a parapet extends around the roof. Between each of the pillars is one lofty slashed window. Over the double pediment was originally a gallery with banisters which has since been removed as a security against fire. From this the steeple rises octagonal; in the first course are circular slashed windows on the cardinal side; and windows with Venetian blinds in each face of the second course, ornamented with Ionic pilasters, whose entablature supports a gallery. Within this course are two bells. An octagonal tower rises from within the gallery, having slashed windows on every other face and dial-plates of the

bers. Soldiers of all the wars in which South Carolina, Province and State, has engaged lie within her gates. And there are also to be found the graves of men of science. It is believed that she has never been without a representation in the Senate or House of Representatives of the State Legislature. All the young men of the church went into the service of the Confederate States during the late war. And in the vestibule there is a memorial to those who gave their lives to their country."

¹ This date is given by Dr. Dalcho in his "*Church History*." Edward McCrady, the eminent historian, thinks the date incorrectly given, though his researches cause him to believe that it was erected prior to 1690.

² This deed is celebrated in a poem called "The Slave who saved St. Michael's," the author having credited the heroic deed to the wrong church.

clock on the cardinal side. Above is a dome upon which stands a quadrangular lantern. A vane in the form of a clock terminates the whole. Its height is probably 80 feet.

"St. Philip's Church has always been greatly admired. Its heavy structure, lofty arches and massive pillars, adorned with elegant sepulchral monuments, cast over the mind a feeling of solemnity highly favorable to religious impressions.

same foundation. For awhile the congregation would entertain no thought but to reproduce, as far as possible, the edifice they had lost, but within a year other counsel prevailed. Both churches, however, contained interior features peculiar to the Georgian period of church architecture, viz, galleries for congregation and choir, and a high pulpit adapted to



St. Philip's Church, Charleston, S. C. [1835-9.]

The celebrated Edmund Burke, speaking of the church, said: 'It is spacious, and executed in very handsome taste, exceeding everything of that kind which we have in America,' and the biographer of Whitefield calls it a grand church, resembling one of the new churches of England in London."

No sooner was the second St. Philip's burned than a third was planned, the architect being Mr. J. Hyde, and its cornerstone was laid Nov. 12, 1835. It was built of brick, on the

them. Rev. John Johnson, D. D., who for the past thirty years has been rector of St. Philip's, gives the following description of the church as it stands to-day amid its countless graves.

"In regard to its external appearance the new St. Philip's differs not greatly from the old building. The same order of architecture was retained within, but with modifications that were improvements. Thus the massive square piers that

supported the old church, that gave it some grandeur, and, faced with fluted pilasters bearing fine scriptural memorial tablets, some grace also, were not repeated because they darkened the interior, and interfered seriously with vision and hearing. The Doric order of the later (Roman) period gave rule, measure and proportion to the exterior of the new church, so that the columns, pilasters, and entablatures without the building represent very correctly, in all but the ornaments of capital and frieze, the order they illustrate. The interior of the sacred edifice is finished in the Corinthian order of architecture, and is the only specimen in the city of that order, with all the rich ornaments of the later, or Roman, period. These are executed, for the most part, in stucco, but the capitals of the columns are of carved wood. The roof and galleries are supported by eight fluted columns, four on each side, rising from pedestals of the same level as the rails of the pews to the height of twenty feet above the floors. There these columns, finished with their appropriate capitals, meet the line of the entablature, not extended in the usual way from column to column, but circumscribed above each column, so as to produce, with the overhanging cornice, the effect of a higher and larger capital, which, of course, it is not. This departure from the conventional design is something almost in the way of a *jeu d'esprit*. But it has its reason in the precedent of one of the finest churches in London by James Gibbs, architect, in 1721, and the express wish of the Charleston congregation to secure thereby the light and airy affect of the English prototype.

"At a meeting of the congregation of St. Philip's, June 27, 1836, it was resolved, 'that the heavy pillars of the interior of the church be dispensed with, and that in lieu thereof Corinthian columns, as far as possible after the style of St. Martin's-in-the-Fields, London, be adopted.' And again resolved, 'that the pillars of the plan presented be lowered, so as to reduce the arches.' These arches were the motives of the whole scheme. Springing longitudinally from the square of cornice above each column at an altitude of about twenty-five feet and rising at their crown to a level of thirty-six feet above the floor, these fine arches on each side support the roof, and contribute no little to the beauty of the interior, lifting the eye above the columns and galleries to the topmost ceiling of the church, forty-two or forty-three feet above the floor. The crown of each arch is ornamented with a cherub's head and wings in stucco, while in the spaces of the spandrels between the shoulders of the arches the same material is used for the display of the acanthus orna-

mentation. The unbroken entablature is seen in the chancel where it passes from one pilaster to another, but is again broken by the head of the high stained-glass window. Above the cornice of the chancel the coved ceiling is ribbed and adorned with rosettes in stucco. On either side of the chancel the walls are enriched by tablets inscribed as usual."

Dr. Johnson gives the dimensions of the building in feet as follows:—

Extreme length of building, including porch.....	120
Extreme width of building, exclusive of south and north porches...	62
Projection of porches.....	12
Height of walls on side.....	35
Height of ridge of roof.....	45
Height of steeple.....	200

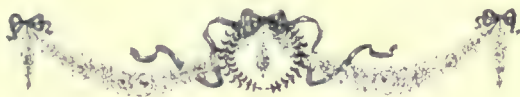
INTERIOR DIMENSIONS.

Extreme length of church.....	114
Depth of chancel.....	9
Width of chancel.....	24
Extreme width of church.....	56
Height of galleries (upper rail).....	14
Extreme height of ceiling.....	42
Width of vestibule.....	20

The cost of the new St. Philip's, as reported to the congregation on the 15th of July, 1839, was \$84,206.01. Later, however, a steeple and spire, surmounted by a plain gold cross, were added, after a design by Edward B. White, which must have raised the total cost to nearly \$100,000. When the steeple was completed, early in the fifties, a clock with a chime of bells was presented to it by Mr. Colin Campbell, of Beaufort. These were taken down at the beginning of the war and presented to the Confederate Government to be cast into cannon.

During the war the steeples of St. Michael's and St. Philip's, being the most conspicuous objects in the city, served as targets for the Federal guns. Of the two thus subjected to fire St. Philip's suffered most, as ten or more shells entered her walls. The chancel was destroyed, the organ demolished, and the roof pierced in several places. The congregation continued to worship in the church, however, until Thanksgiving Day, 1863, and returned to it again as soon as the war was over.

C. R. S. HORTON.



The De Saussure Homestead, near Camden, S. C.

ANOTHER South Carolina mansion that deserves record is "Lausanne," the De Saussure homestead, just outside of Camden. Although this place was sold some years ago, and alterations made in it with the view of entertaining Northern tourists, its original character was too strong to be obliterated. And its antiquity and first existence as a private home designed to fill the wants of a hospitable, large-minded owner is stamped from garret to cellar. Camden is one of the oldest communities in the country, and Lausanne was built for the De Saussure whom Washington appointed Director of the Mint, and under whose jurisdiction the first gold coins used in the United States were minted. He afterward became Chancellor. Lausanne was for a long period the show-place of Camden and the chosen home where the distinguished people who visited the town on the Wateree were sure to find entertain-

ment. The place was celebrated for its beautiful grounds, many imported shrubs and trees being planted there, the site being one of exceptional advantage for the growth of roses and native flowers.

Lafayette was entertained at this homestead when he visited Camden in 1825 in order to take part in the unveiling of the monument to De Kalb, the illustrious German in the service of France who so generously aided the Americans' cause, and was the hero of the Camden fight.

When the proprietor of Lausanne, in 1795, resigned from the directorship of the Mint, and returned to Carolina to practise law, he persuaded Washington, his personal friend, to sit to Rembrandt Peale for a portrait to be hung on the walls at the Camden house. This portrait, an extraordinarily good likeness, for Washington sat patiently to please his friend, was painted, and adorned the morning-room at

Lausanne many years. The likeness was so perfect, it is said, that Lafayette, when he first beheld it, saluted and exclaimed in French, "My friend, God guard you."

Lausanne received much attention at the hands of freebooters and raiders of both armies towards the close of the Civil War: this because of the reputed wealth of the owners, and the belief that much plate and treasure was buried on the premises. A number of good pictures hung upon the walls, many of them authenticated portraits of the members of the De Saussure family, painted by noted artists. The careless soldiers, when Lausanne was being sacked, amused themselves by sticking their bayonets through these portraits and other pictures. A soldier who was idly lunging at everything on his side of the house, and had let the daylight

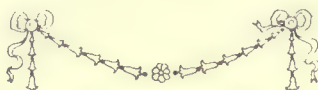
through two or three framed pictures, suddenly felt his arm arrested by a comrade, and was warned to notice whom he was about to slash next. Even this vandal had compunctions about damaging the "Father of his Country," and the portrait was left unhurt.

Eleven years after the war the descendants of the Chancellor who had made Lausanne their home for over eighty years were in sore straits. The cherished acres and associations alike had to be given up. The Washington portrait was shipped to a collector in Philadelphia and sold, and the beautiful home-place was bought by a lady with an eye to the good business it would bring as an inn, because of the very historical and antique flavor that hangs about it and its belongings.

OLIVE F. GUNBY.



The Matter of Imported Material.



A CORRESPONDENT takes exception to a statement made by Mr. Bibb, in an earlier paper, to the effect, first, that "Westover" manor-house¹ was built of English imported brick and, second, that the warm "glow" of the brickwork was due to the natural coloration of the English baked clay. This glow, our correspondent tells us, is really due to the red paint that was at some remote time applied to the brickwork, and as to the source of the brickwork itself that, while it is probable that the moulded brick used in belt-course and water-table may have been imported, there is evidence of various kinds that the bricks were made by native labor on the spot.

Nothing is more common than to find attached to many a building in the South the legend that it was built of brick imported from England, and just as the presence of much smoke is an indication of fire, so we incline to the belief that, in most cases, the tradition is worthy of credence. Probably, in the absence of authentic written records, nothing but a chemical analysis of the bricks themselves and the neighboring clay-beds can ever determine the truth. Unquestionably, it was possible to make bricks, but brick-burning is not so easy and natural a process that satisfactory bricks could always have been made in the immediate neighborhood of each

of these isolated buildings. Granted that there were native brickyards, it is reasonable to assume that they turned out too small a product to meet the demands of a rapidly-increasing population, and if bricks could not have been made in sufficient quantity, it is inevitable that they must have been imported, and imported by those who were either too impatient to wait for the native makers to supply them or so well off in worldly gear that they could afford to pay for the satisfaction of a whim or to secure a really better material than the home-made article, hence, it is natural that the tradition should attach mainly to the buildings of the well-to-do planter. Further, as the tradition does not even then attach to every such building, it tends to prove that the statement is true in many, perhaps in all, cases.

Brickyards were in active operation at Medford, Mass., only towards the end of the eighteenth century, and we fancy that, even in the early days, the inhabitants of the Northern Provinces were, as now, more active in commercial affairs than were those in the hotter regions of the South; and though it is on record that St. John's Church, Hampton, Va. (now undergoing alterations), was built, in 1728, of brick made in the neighborhood, it does not follow that the brickyard that supplied them was of large size or in regular operation. Moreover, if the brick buildings at the South,

¹ See cut, page 41, Vol. II.

erected toward the middle and close of the eighteenth century, were built of native brick, what likelihood is there that St. Luke's,¹ at Smithfield, Va., built in 1632, or the Jenkins house² on Dahaw Creek, Edisto Island, S. C., which dates from 1683, could have been built of anything but imported material?

So far as internal evidence goes, we have come upon nothing which so lends credibility to the alleged date of the fabric of St. Luke's as this building on Edisto Island, in its architectural perfection the very highwater mark of a vanished cultivated and polite civilization.



St. Stephen's, Santee.

Those of us of English blood insensibly date the history of this country either from Captain Smith and his settlement at Jamestown, in 1607, or from the landing of the Pilgrims, in 1620, at Plymouth, taking it, seemingly, for granted that between 1492 and those familiar dates nothing happened. But here on Edisto Island seems to be the evidence that a good deal did happen, and that the dreams and aspirations of Admiral Coligny, who, in 1561, obtained permission from Charles IX to plant a colony on our southeastern seaboard as a retreat for Protestant refugees, did amount to a good deal, ultimately. Between the early expeditions of the French, with their sanguinary struggles against the Spaniards, and the Revocation of the Edict of Nantes a century elapsed, and, during that time, there was a tendency on the part of the oppressed Huguenots to seek a more peaceful home in New France, so that when a part of the main body of Huguenots driven out by Madam de Maintenon reached South Carolina they found friends and connections already established there. A little earlier, the English had driven the Dutch out of New York, and a certain number of these had been given a free passage to South Carolina by the Lords Proprietors, where, not long afterwards, they were joined by a larger party from Belgium direct. The presence of the Dutch in the neighborhood at the time the Jenkins house on Edisto Island was built is a possible explanation for the statement made to us that the house was built by Dutchmen; but if architectural character means anything, it is really the work of French hands trained in the brick-and-stone construction of the times. One can fancy some wealthy Huguenot noble trying to make himself feel as much at home as possible by building for himself amid a strange and semi-tropical vegetation a reminiscent fragment of the Louis-XIII château he had been forced to abandon to a Catholic successor. That so ambitious a structure should have been undertaken if the bricks were to be made upon the spot by unskilled and cheap labor seems unlikely, while it was entirely possible for a man who had brought away with him money enough to pay the builders' bills, to pay, also, the freight on the brick and dressed-stone prepared in the Mother Country.

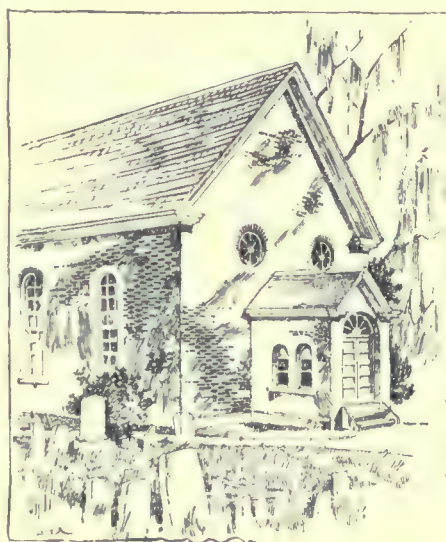
The date ascribed to this building does seem a very early one for so good a piece of work, but the men who settled in that part of the country were of a different type from the

yeomanry who settled New England. Many of them were heads of noble families, who, while naturally accompanied by the members of their own family, brought, too, in their train not only devoted house-servants, but an humbler following of peasant tenantry, as desirous as they of escaping the persecution of the Catholics, and as ready in the wilderness as they were at home to enable the members of the family to which they and theirs had for generations been devoted to "live soft and lie easy." As these men of gentle blood had supposably been familiar with the work of the artists and architects of the times of the Louis, and as they brought with them gold, or left behind them credit, it is not surprising if their early houses in this country should be proved to have had a more advanced architectural character than was to be found elsewhere. Perhaps a closer examination of the older settlements on the southeastern seaboard than they have yet received may bring to light in places now little visited other examples as interesting as this one on Edisto Island. That there were, and still may be, such seems to be indicated by the reference, in the account of the estates on the Ashley and Cooper rivers, to "Yeamans Hall," built by Sir Thomas Yeamans about 1680; that is, at just the time when the Edisto Island house is credited with being built; and the description of "Yeamans Hall" seems to show it to have been as well built and to have had fully as much architectural character as the extant Edisto example.

There is another reason for giving adherence to the legends concerning the importation of brick, whether as paid freight or unpaid ballast. Many of the older brick buildings, particularly the smaller ones, are covered with rough-cast, and it is a proper inference that if they had fair brick walls, well laid, they would have been left uncoated, while it is equally fair to suppose that a builder forced to use the crooked, ill-made and poorly-burned native brick would have sought to give his job as fair an aspect as possible by giving it a good coating of rough-cast, and we question whether legend ever declares that a rough-cast building was built with bricks "imported from England."

It is seemingly unquestionable that, relatively, brick was

more freely used as a building-material in the South than in the North, and the fact is accounted for, not more by the presence of good brick-clay on every hand than by the absence of the kindly-natured and easily-worked white-pine of the colder climate. One class of building in the South, the ecclesiastical,



St. John's, Hampton, Va. [1728.]

seems, judging from remaining examples, to have been generally built of brick, occasionally of stone, and seldom of wood; while for Northern churches the formula would read "generally of wood, sometimes of brick, but rarely of stone."

As soon as we come into the neighborhood of the

¹ See cut, page 23, Vol. II.

² Plates I and 2, Part XI.

clay-lands of Maryland and Virginia, we find congregations still sheltering in little brick structures of considerable antiquity which, while generally having an air of quaintness and, occasionally, a considerable architectural value, have more the aspect of schoolhouses than that of ecclesiastical buildings. We do not mean such buildings as Christ Church, Alexandria, Va., and St. Peter's,¹ in Philadelphia, although the former before the addition of its present tower was quite typical of its class—a somewhat plain four-square building of one size or another, with hipped roof, while the cornice and the finish of doors and windows were given the considerate attention that is characteristic of the work of the skilled Colonial builder. Pohick Church, near Alexandria, Va., is of a rather later type, less churchly, more scholastic.

Pohick Church is interesting because the records show that this building at least, which dates 1769-73, was built of brick burned on or near the spot; but it is also further notable for the fact that the little building was designed by

Alexandria, a building in whose design and building he also had a hand; a statement very easy to believe since Christ Church when first built, and before the addition of the tower, had a distinct resemblance to the smaller building at Old Pohick.



Pohick Church, near Alexandria, Va. [1769-73.]

The best example, perhaps, of a brick church of the period is Old Wamboro Church,² St. James's, on the Santee, for it is a consistent piece of brick masonry from end to end; walls, floors, steps, bases, shafts, capitals, all are of brick, laid with such care and skill as evidently to have required little attention and repair, since the original builder struck the last joint. It was the chance coming into our hands of a blue-print from the negative of a wandering kodak expert that decided us to have this little building properly put on record,

and though the very feature which we thought so unique as to be worth a considerable expense to secure proof of its existence proved to be non-existent—an optical illusion of photographics—the result actually achieved is eminently



St. James's, Goose Creek, S. C. [1711.]

George Washington himself, who, as the owner of the nearby Mount Vernon estate, also worshipped in the building. Later General Washington worshipped in Christ Church,

¹ Plate 3, Part V.

worth while. Under the magnifying-glass the little kodak print seemed to show that the builder had attempted to express in brickwork his recollection of a Corinthian capital,

² See cut, page 65 and Plates 11 and 12, Part XI.

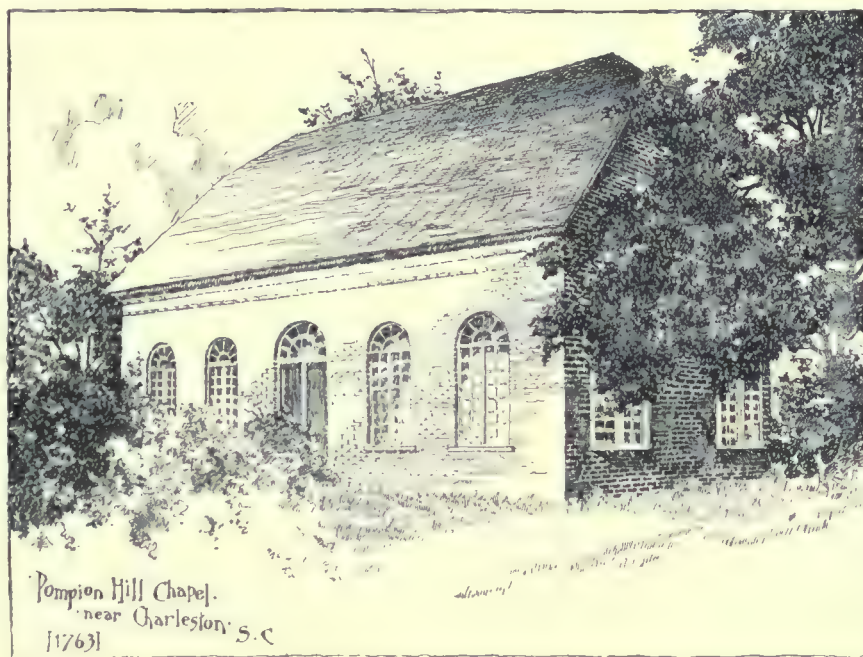
the tips of a single row of acanthus leaves seeming to be replaced by slightly projecting headers radially laid. The photograph seemed to show a very successful, if somewhat archaic, attempt. Unfortunately, it was a mere photographic illusion, the caps actually turning out to be Tuscan caps laid up in moulded brick. But had it not been for this misunderstanding on our part, this interesting church might have had to wait longer for its proper record.

Seemingly, there is an indefinite number of these little brick churches scattered through the older townships of the Southern States, most of them standing isolated so as to be as convenient to the owner of one plantation as to his neighbor away on the other side. Some are perfectly simple in plan, like Cainhoy Church,¹ near Charleston; others, like St. Andrew's,¹ on the Ashley, and Strawberry Church,¹ on the Cooper, have a more pronouncedly ecclesiastical air, thanks to their transepts: some are of plain brickwork, while others are coated with rough-cast; some have the hipped-roof, others the gable-ended roof, either plain or pedimented. But all, seemingly, have the round-headed window and the, more or less, refined wooden finish proper to the period. The peculiar snubbing of the gable-roof is common to Strawberry Church,¹ Goose Creek Church² and Pompion Hill Chapel as it is to many others.

Each of these little buildings has its history, real or legendary, social, ecclesiastical or architectural, and in this latter connection one is pretty certain of being told that the standing-finish and brick of which they were built were brought over from England or Holland, as the case may be. More than one on Sunday echoed to the voice of some clergyman of doubtful sanctity whose voice for a while on Saturday evening was too thick to allow of intelligible utterance. At these fonts has been baptized many a babe who as man or woman has left a name which one encounters in history or the transmitted legends of the neighborhood and recognizes again upon tomb or gravestone in the deserted and weed-grown churchyard hard by: tombs and stones so much more decent and suitable to mark the spot where man leaves earth behind than those which mar our pretentious cemeteries to-day—the humble churchyard burying-ground being almost as much a thing of the past as its bescutcheoned and cherub-decorated stones.

Most of these little church fabrics seem a natural growth and at most to be but mildly reminiscent, but in Georgetown, S. C., and at St. Stephen's,³ Santee, we come upon types of a wholly different character. To build a simple gable-ended church, as old St. Peter's,⁴ on the Isle of Wight, Va., and later give it a fuller architectural expression by building against one gable-end a square bell-tower with open-arched

porte cochère below it, is to accomplish a perfectly natural growth, and this accomplishment of an architectural effect seems to have been intuitive rather than studied. But when one turns to Prince George's Church,⁵ at Georgetown, one perceives that an architect has been at work and has chosen not so much to modify the prevailing type as to design his building with entire disregard to it, or, perhaps, rather in entire ignorance of it. Prince George's, Winyaw, seems to us like a church designed in England and by an Englishman who had not visited this country, but had prepared for export a design based on some English church of an earlier period that he had recently encountered during some holiday tour at home. The Elizabethan treatment of the gable-ends is unusual, the only other instance of a similar treatment that we have come upon being that to be found in the St. Stephen's Church, Santee, which gives evidence of having been thoroughly worked out on paper by some one who knew more about architecture and the historic styles than did most of the men who built the little churches and chapels of the time in this country.



Pompion (or Pumpkin) Hill Chapel, as it is known to-day, on the Cooper River, just outside of Charleston, is really the Church of St. Denis, and the present building dates from 1763, replacing an earlier wooden structure that was built in 1703. The interest that attaches to this little building—it measures only 35' x 48'—is rather historical than architectural, and as St. Denis is a French saint, the name at

once gives the student a clue to its early history.

"Orange Quarter" was settled by French Huguenots in 1685 or thereabouts, and the first Church of St. Denis was built in 1703, of wood, and of the size needed for the very small French congregation. Naturally, exhortation here was carried on in French, and when, a year or two later, the Province of South Carolina was divided into ten parishes—the parochial division being later adopted in other of the Southern States—it was found that the Orange Quarter was included in the Parish of St. Thomas. If, as was only natural, the inhabitants of each parish were taxed in some way to support the church and clergyman therein established, it doubtless looked to the French Huguenots as if by their long voyage across the ocean they had not gained that liberty of purse and act they were seeking, if they were in the new country to be made the victims of the same sort of double taxation that they had had to endure in France. If at home they had to support their own pastor and also pay tithes and so on to maintain the Catholic clergy, whose acts and tenets they abominated, how were they any better off in America, if, besides supporting their own pastor, they also had to join

¹ Plate 15, Part XI. ² Plate 6, Part III. ³ Plate 15, Part XI.

⁴ See cut, page 25, Part VI.

⁵ Plates 40, 41, Part X.

in paying the salary of the Church of England clergyman who officiated at St. Thomas's? Accordingly, they petitioned the Assembly, representing that they were good and law-abiding citizens, so few and so poor that they could not even properly maintain their own church, and praying for relief and assistance. The Assembly was both amiably and charitably inclined and answered the prayer by incorporating the Huguenot immigrants into a new parish within the Parish of St. Thomas, and seated it at St. Denis; but provided that, as soon as the present members of the community and their descendants should have become proficient in the English language, the separate existence of the Parish of St. Denis should terminate and the Church of St. Denis should become the chapel of ease to the Parish Church of St. Thomas. *Ainsi dit, ainsi fait.*

Huguenots, cavaliers, Lords Proprietors, Landgraves, Caciques — words constantly recurring in the early history of the Carolinas — remind the student that there is an historic past to these regions of a different quality from that belonging to any other section of the country, for the heavy hand of Spanish intolerance in a measure separates from the history and social habit of the Carolinas the early life and accomplishment of the inhabitants of Florida and Louisiana, which otherwise might have been so obviously similar.

The genius of Romance may be supposed to have turned back in his flight on reaching Mason and Dixon's line, his inclination to farther flight checked by the chill of a near approach to the rigid formalism of the Puritans: once, however, he may have reached as far North as New York and did not feel absolutely strange amid the Dutch quaintness then to be found at the southern end of the Hudson. As he flitted back again to the more congenial climate and society — for romance is the attribute of an aristocratic rather than of a proletarian *milieu* — he must have noted when he drew near Edenton, N. C., on Albemarle Sound, that the spire of St. Paul's Church had a suggestive likeness to work he had recently seen in New Amsterdam. How much the character

of the building is due to the fact that many streamlets of the great German immigration filtered down into North Carolina from Pennsylvania, and up from Orangeburg and other towns in South Carolina, we do not know, but there was time enough between the date of these migratory movements and the date when the church was built, 1736–60, for the general sentiment of the community to be quite leavened with the same Teutonic, or "Dutch," feeling that is so stamped on matters and ideas in Pennsylvania. Be this as it may, the fact that more than a score of years were needed to finish this little structure lends verisimilitude to the prevailing legend that this building too was built of imported materials.

Although the "first white child," Virginia Dare, was born in 1587 on Roanoke Island, at the mouth of the Sound, the first permanent settlement in North Carolina was made near Edenton in 1653 by a small band of one hundred settlers, and in the next fifty years a town of some importance had grown up there, known at different times by different names and only known as Edenton on the death of Governor Eden, in 1722, a gentleman who was falsely accused of having improper dealings with Edward Teach, the pirate known as "Blackbeard."

North Carolinians were convinced secessionists, and when General Beauregard made it known that he must have more cannon the bells of St. Paul's Church at Edenton were taken down from their loft and converted into cannon, which were served by the Edenton Bell Battery, one of the guns being specifically christened "St. Paul."

Just outside of Edenton is "Hayes," built in 1801, the home of the Johnston and Iredell families, a mansion of size, and said to be of some architectural significance. Unfortunately the photograph we have secured shows the building — a wooden, clapboarded, wing-pavilion house surmounted by a cupola — so enshrouded with trees and shrubs that it is not possible to make sure that it has a roof or even doors or windows. Its existence is merely recorded here for the sake of later investigators.



St. Paul's Church, Edenton, N. C.



Savannah and Parts of the Far South.



THE student of Georgian architecture familiar with the Colonial work of New England, New York, the Genesee Valley and Virginia does not easily find interesting examples of the period farther south than Charleston and Beaufort, S. C. This may seem strange at first cry, but in reality it is what might be expected of a section of country developed for the most part late in the eighteenth century. Charleston, as is well known, was a

Bluff. To the south of Savannah there was practically nothing in the way of civilization until about the beginning of the nineteenth century, except the Spanish settlement at St. Augustine, whence voyagers made their way along the coast, little by little, settling first in one spot and then another, which accounts for the strain of Spanish feeling which shows itself, as is obvious to any who take time to study the situation, through the region between Savannah and Florida.



The Gilmer House, Bull and State Streets, Savannah, Ga.¹

fashionable community as early as 1773 with high ideas of art and architecture, with aristocratic tastes and manners. Beaufort and the neighboring sea islands were settled during the first part of the seventeenth century, and one of the earliest examples of good work in America is afforded by the Jenkins House on Edisto Island, which was built in 1683. Savannah, on the other hand, was a wilderness until 1733, when Oglethorpe landed with his party at Yamacraw

This reveals itself in the presence of low pavilion houses surrounded by one or two story verandas, between which and the characteristic houses of the Spanish West Indies and the quaint double-decked verandas of Charleston there is a strong analogy. New Orleans, to be sure, was settled about 1723—a few years earlier than Savannah—and should afford good examples, but (unfortunately for those who are interested in English work and the many phases of

¹ Photographed by Mrs. Thaddeus Horton.

its far-reaching influence) the early Louisianians were French and Spanish, and the architecture of the region proclaims the Latin rather than the Saxon.

Considering these facts it becomes apparent that the far South — Georgia, Alabama and Mississippi — was subject architecturally to the influences exerted by two different nationalities. The Georgian ideas of the English travelled south in company, naturally enough, with the early English settlers, who, as a class, being richer than the French Huguenots of the same period, built finer houses than the latter, thus exerting a more powerful influence architecturally. This influence may be said to have particularly affected the coast regions, whence it swept across the country, meeting finally a counter-current from the West — the influence of the French and Spanish styles from New Orleans. Of these the English was destined to finally prove itself the most pronounced throughout the South; for, having acquired the habit of looking to the mother country for prototypes, the Southerner, always less violent in his antipathies to the English than his Northern brother, continued to do so after the Revolution, which accounts for the presence of the colonnaded house of the far South. This, strictly speaking, is an off-shoot from the Classic revival which raged in England toward the last of the eighteenth century and first appeared on the east coast of America about 1800, whence, becoming immediately popular and being well adapted to the climate, it spread through the entire South from the Atlantic to the banks of the Mississippi and beyond them, enjoying a great popularity in the very heart of the French district. In fact, the white-columned house, despite its foreign origin, may be said to be more truly vernacular than anything in the South, for, in time, the ideas back of it became so absorbed by the Southern builder as to be almost a natural product resulting logically from the demands of climate and the tastes of the people.

Savannah, Ga., though a seaport town of the Colonial period, is strangely disappointing architecturally, and contains few specimens of any value, which is rather odd in

view of the fact that, although the city was not settled until 1733, it had advanced far enough in the ethics of civilization by 1738 to hold balls and dinners in honor of distinguished English visitors and of those who were continually coming over from Charleston to have a hand in the management of things and to acquire for themselves and their heirs landed

interests of one kind or another in the new colony.

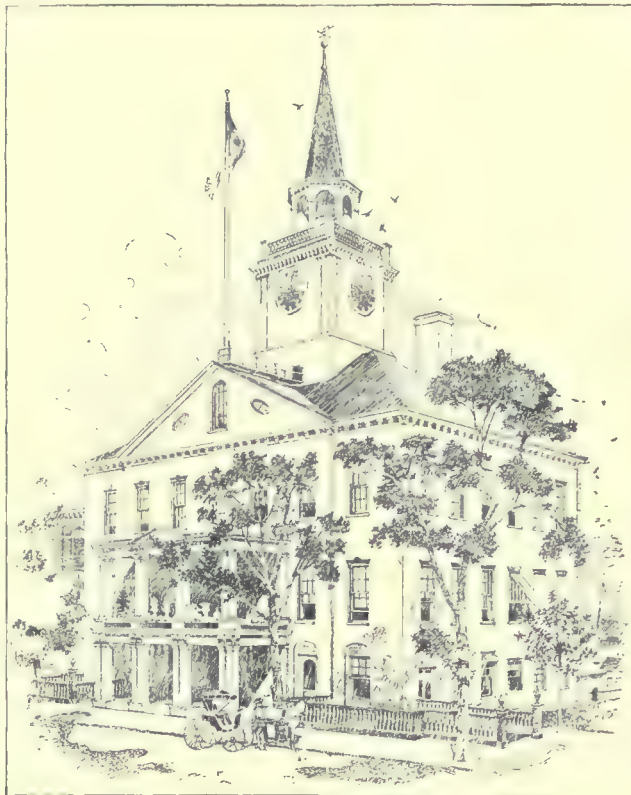
In fact, though entirely different in exterior aspect, Savannah is redolent with suggestions of the Carolinas, especially of Charleston. There is Bull Street, named for Col. William Bull, of Carolina, who laid out the city of Savannah. There is Drayton Street, named for Thomas Drayton, of the Ashley River, and St. Julian Street, called for James St. Julian, a friend of the Georgia Colonists; and, although the Savannah houses for the most part belong to a later period than the interesting old dwellings pictured in earlier pages as representing the architecture of Charleston, the observer is constantly running upon, unawares, old Georgian doorways set in the plainest of clapboarded houses, fan-lights, bits of old ironwork: all of which remind one that ideas once cast

abroad are continually cropping up in fertile places. The paucity of early work in Savannah may be due to two different causes, first, that two fires swept the city, the last as late as 1802; second, that aside from General Oglethorpe and his party, which included the rich immigrants, Colonial Georgia was more an asylum for those who sought to prove that poverty was no disgrace than for those favored ones of fortune interested in building fine houses.

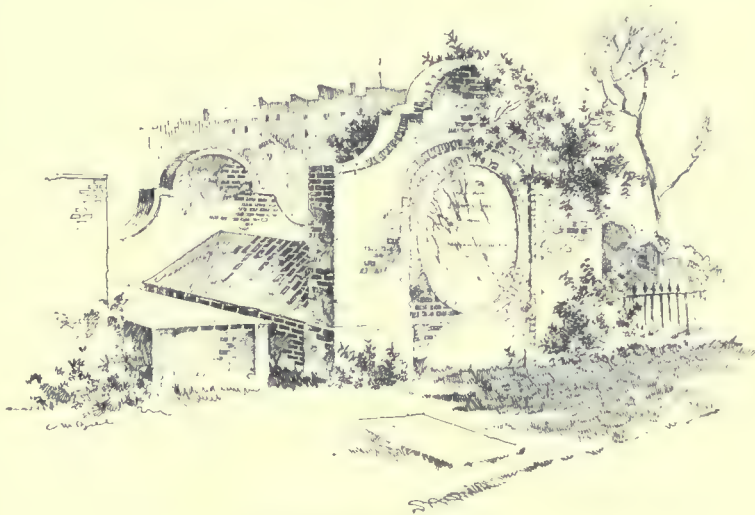
The oldest structure of any consequence in Savannah to-day is the Exchange Building, which, begun in 1799, has filled a variety of functions for over a century, having been as often used as a theatre, a ball-room, and a place of general assembly on patriotic occasions as for commercial purposes.

Next to the Exchange Building the oldest and perhaps the most interesting pieces of work in Savannah are four residences which were built about the same time by the same architect and may therefore be classed together.

These are commonly spoken of as Scarborough house,



The Old Exchange, Savannah, Ga. [1799.]



An Old Brick Tomb, Savannah, Ga.

which is situated in Yamacraw, the oldest section of the city; Owens house, the Telfair residence, now the Telfair Art Gallery, and Bulloch house on Orleans Square.

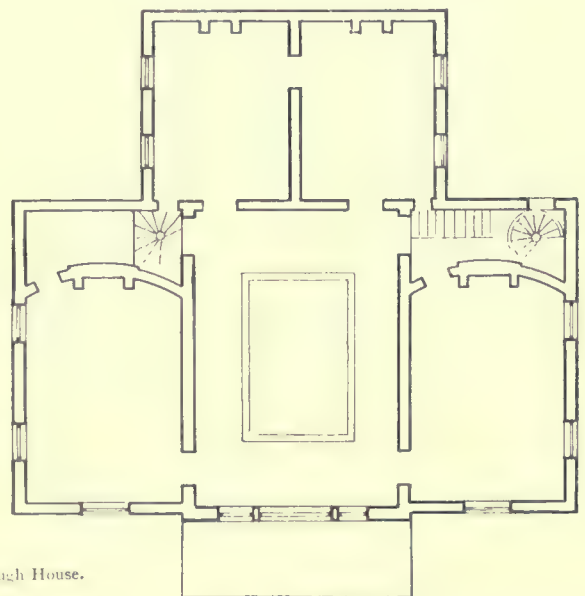
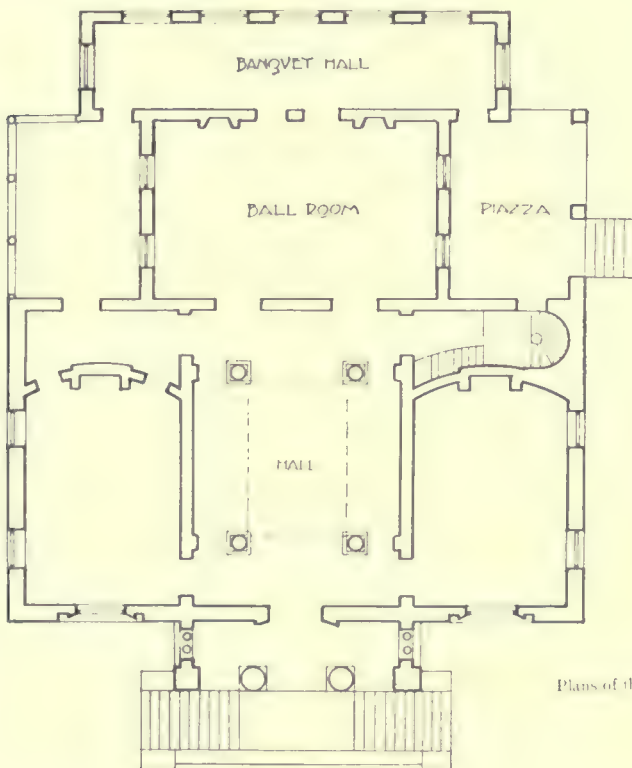
All of these houses were built by an English architect by the name of Jay who did considerable work in and around Savannah early in the nineteenth century. The Owens house is known to have been built in 1815, the Bulloch house was completed in 1818 and the other two about the same period. The Owens house, strange to say, is built of "tabby,"¹ which must have been a material new to the English architect; the others are of brick sent from England presumably, although native brick was procurable in Savannah as early as 1820. The Owens, the Telfair, and the Scarborough houses are not dissimilar though they are quite differently proportioned, and may be said to express, in a vague way the architectural personality of the builder. Of the three the Scarborough house is the most interesting. Though at present utilized as a negro school and situated in the heart of a rough district, robbed of all interior adornment, marred by the elements, and deprived by chance of the quiet and repose to which in

All of the houses built by Jay in Savannah were square in plan, with kitchen and servants' rooms in an ell to the rear. All of the rooms were large, the feature of each house being invariably the staircase, which in each of these four instances was constructed differently. In the case of the Scarborough house the staircase, which is exceedingly wide and of a rather heavy design, rises abruptly immediately in front of the entrance, leaving an open space to the rear of it; the Telfair staircase rises in very much the same manner, but is constructed differently; the staircase of the Owens house rises about the middle centre of the hallway to the rear of a colonnade consisting of four gold-capped Corinthian columns, and ascends to a landing, on either side of which second runs arise completing the ascent to the story above, the stair-opening thus made forming a sort of arcade through which those on the upper story can see what is going on below. The staircase² of the Bulloch house is spiral in character.

Although the city of Savannah is disappointing in itself to those interested in searching out specimens of the early work of American builders, the surrounding country, if studied understandingly, offers many interesting suggestions in the way of country houses which point to that mode of life peculiar to the far South prior to the Civil War. One of the



Scarborough House, Broad Street, Savannah. [1815.] Jay, Architect.³



Plans of the Scarborough House.

the natural order of things old places seem entitled, it possesses still, though given up to vulgar usage, a singular air of repose and dignity.

¹ "Tabby" is evidently a corruption of the Spanish "*tapia*," a mud wall, and the material is a species of concrete or artificial stone composed largely of pounded oyster shells. The tibby-built house of South Carolina and Georgia must not be con-

best of these is the "Hermitage," on a rice plantation on the Savannah River, six miles or so out from the city, which though not built until about 1820, is interesting, inasmuch as the materials used in its construction were chiefly native bricks which are known to have been manufactured on the founded with the houses built in Florida of coquina, a natural limestone with marine shells and coral for the conglomerate. — Ed.

² Plate 9, Part XII. ³ This and the subjects on pp. 92, 93 after photographs by Mrs. Thaddeus Horton.

spot; and furthermore in that it has preserved to this day the quaint negro cabins and quarters that were in use during slavery, the place as a whole having been but lightly touched by the hand of those given to modern improvements.

It is curiously interesting during these days which, even in the South, are so far removed in spirit from the days of half a century ago to find oneself surrounded by the symbols of a life which to modern eyes is curiously unlike anything now existing. Passing up the wide sandy road that leads to the "Hermitage," bordered on either side with giant water-oaks overgrown with tillandsia (Spanish moss), one sees the brick mansion itself at the end of a vista of misty, swaying drapery, flanked to the front (or rear, whichever you prefer, the "Hermitage" having two fronts, one facing the river and the other the land road) with parallel rows of negro huts, some of brick, others of wood, and still others of tabby, having, as a rule, thatched roofs. There, too, is the slave hospital, an unusual-looking pavilion-like structure smacking of the West Indies. Little by little the slave-quarters of the "Hermitage" have fallen into hopeless disrepair; but enough remains even at this late day to interest, not only students of American civilization, but even the casual observer, who, as a rule, is not susceptible to historical impressions. The "Hermitage" produces an indescribable sensation. The house, though more or less Georgian in character, with a tendency toward such thoughtful work as could be produced in that locality at that period, represents on the

The civilization of Charleston prior to the Revolution as well as that of Salem, Mass., and the other coast cities of the Colonies, was practically English, just as the life that obtains to-day in the "British Dominions Beyond the Sea" reflects the ideas and ideals of the mother country; but the civilization that arose in the far South after the Revolution was of another *genre*. This is particularly true of the rice-plantation district, and the cotton, or "black," belt, which began in the central part of Western Georgia and stretched across Alabama, Mississippi, and a part of Louisiana, in which, prior to the war, the greatest number of negroes were congested, their presence being a necessary adjunct of the successful production of the vast crops of the region. Each of the world's great staples creates a life peculiar to itself to which those who handle it are subject, and, as a natural result, existence in the rice-regions of South Carolina and Georgia and in the cotton-belt,

though colored, it is true, by English and French influences, so adapted itself to the climate and to the large, yet simple, demands of plantation duties as to produce something similar yet different, something altogether American, colored and modified by the gentle genius of the Southern country. The region between Savannah and Brunswick, around about Darien, and up and down the Altamaha River, comprised the richest rice-lands in Georgia, stocked with game — wild duck, wild turkey, snipe, woodcock, rice-birds — shaded with live-oak and cypress trees, and dotted here and there with green



Telfair Art Gallery, Savannah. [About 1815-20.] Jay, Architect.



Minus House, Orleans Square, Savannah.



Owens House, Savannah. [1815.] Jay, Architect.

whole a later epoch than the buildings we have been considering. It also represents a civilization later than that of the Colonial period. Nevertheless, the place, as a whole, surrounded, as it is, with slave-huts, beyond which stretch the low, level rice and cotton fields, through which the broad Savannah River wanders at pleasure, dawdling here and hurrying there, stands for a mode of life more typical of the south of the United States than any of the more formal abodes of a more formal people.

marshes. These regions exhibit a great variety of plantation-houses possessing no architectural features, being for the most part mere carpenter-shacks, yet so obviously the result of human existence and its needs, of demand and supply, as to be valuable as types. It is strange how a house with no architectural enrichment, with no architectural grammar, so to speak, may yet possess a certain charm, a certain original value of its own. The art of building, always so closely allied to the many phases of human life, is never more obviously so

than in the plantation-districts of the far South, and there one sometimes comes upon original ideas of construction, crudely expressed, but interesting, and often significant.

One of the celebrated plantations of the Altamaha region was formerly owned by Pierce Butler, whose marriage with Fanny Kemble was one of the notable events of the early thirties, and it was while spending a winter at this place that the actress wrote her celebrated "*Journal of Life on a Georgia Plantation*," which was published some years later and widely read both in this country and England. The house on the Butler estate is no longer standing, having been a poor thing, somewhat after the bungalow style, built by the crudest of slave labor.

Perhaps the most pretentious piece of work on the Altamaha was "Hopeton House," the place of James Hamilton Couper, who, in common with Pierce Butler, had large holdings in this section as well as on the sea islands which hug the coast of Georgia and produce as fine sea-island cotton as the world affords. Hopeton House is now a ruin, but from sketches of it preserved in the Couper family it appears to have been after the style of an English manor-house. The plans of Hopeton House were drawn by Mr. Couper himself, and the building operations were conducted under his supervision, for, in common with many Southern gentlemen of that period, he was a student of architecture and a liberal subscriber to English periodicals and plates.¹ Another example of his work is afforded by Christ Church, Savannah, built about 1838, which, though rather com-

¹ Voluminous works on architecture and folio-plates are to be found in many old Southern libraries.

² Writes the Hon. Amelia Murray in her letters: "Mr. Couper tells me he once tried the capabilities of the most active among his people by giving them the cultivation of fifty acres for themselves; the first season, under direction, the plantation cleared \$1,500, which he took care to give to them in silver, hoping that would incite their industry; the next year he left to their own management; the crop lessened one-half; and the third season, left to themselves, they let the land run to waste so that it was useless to let them retain it. Yet these same people will labor readily and contentedly under good superintendence. And such is their feeling for their master that in some cases where freshets have put his crops in danger they have worked freely eighteen hours out of the twenty-four to save them—more than they would have done for themselves in any such case. The thanks of Mr. Couper and a few little presents made them quite happy. They are devoted servants and miserable free people. When I watch the con-

mercial in character, is perhaps the most interesting of the Savannah churches.

"Hopeton" was the scene of a very fashionable and elaborate winter life from the early thirties until the late fifties, and guests from all parts of America and abroad were entertained there after the hospitable style of the Southern planter; the life that obtained there being, on the whole, not dissimilar from the life that is considered peculiar to the country gentry of England, with the exception that the crop was cultivated by black slaves instead of by white tenantry. Indeed Mr. Couper made an effort to adopt the English tenantry plan in its entirety,² but the negro character proved too shiftless to be entirely entrusted with the management of land. One of the many notable guests entertained at "Hopeton" during the early fifties was the Honorable Amelia M. Murray, an English litterateur and Court lady, who, while

touring the United States and Canada, wrote her impressions in letters to England, which were published in one of the London papers and afterwards brought out in book form. While at "Hopeton" she enjoyed her first intimate view of Southern plantation life, and was so favorably impressed with it and the happy and healthy condition of Mr. Couper's four hundred slaves that she wrote in vindication of slavery in the South, to which, as is well known, the British masses were greatly opposed. Her letters naturally excited the displeasure and condemnation of the English people, who had preconceived opinions on the subject which they did not care to relinquish. In one of them³ she compared the state

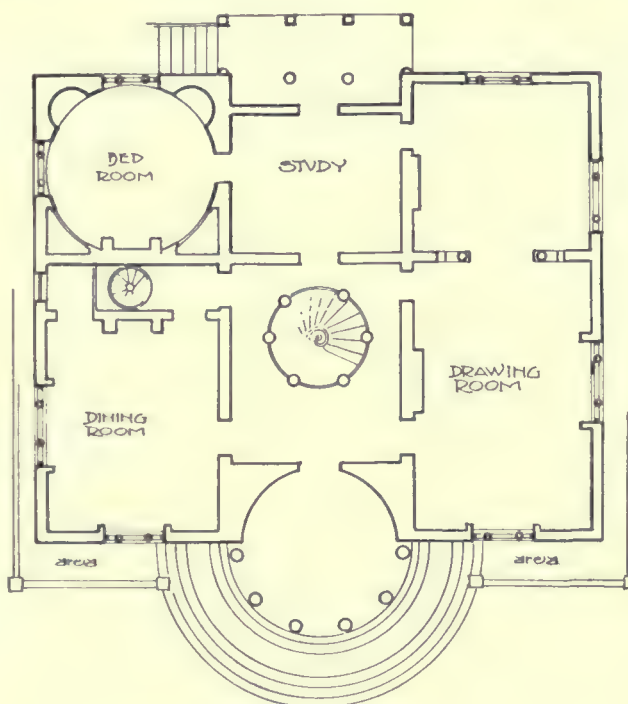
sideration, kindness and patience shown by the white gentlemen and white gentlewomen to these darkies, I could say to some anti-slavery people I have known, 'Go thou and do likewise.'

³ "I forgot to mention," writes Mrs. Murray, "that there are from three to four hundred negroes on this estate. Mr. and Mrs. Couper have no white servants; their family consists of six sons and three daughters. I should not like to inhabit a lonely part of Ireland or even Scotland surrounded only by three hundred Celts. I believe there is not a

soldier or policeman nearer than Savannah, a distance of sixty miles. Surely this speaks volumes for the contentment of the slave population. When I think of the misery and barbarism of the peasantry in Kintail and other parts of Scotland (putting aside that of Ireland) and then look at the people here it is hardly possible not to blush at the recollection of all the hard words I have heard applied to the slaveholders of the South. Why, the very pigsties of the negroes are better than some Celtic hovels I have seen."



Bulloch House, Orleans Square, Savannah. [1818] Jay, Architect.



Plan of the Bulloch House.

of the Southern negro slave to that of the Scotch and Irish peasant classes, and so unfavorably to the latter that the British public, already displeased, became so highly incensed that Mrs. Murray's dismissal from Court became necessary as an act of policy. It is interesting to know that two such contrary reports as those of the Honorable Mrs. Murray and of Frances Ann Kemble could have emanated respectively from two Englishwomen viewing the same locality at almost the same period.

The fact that the plantation districts of the far South, those stretching through the interior of Georgia, Alabama, the western part of South Carolina, and the central portion of Mississippi and the northern portion of Florida were settled for the most part about the first of the nineteenth century removes the work of that region from what is, properly speaking, the Georgian period; yet the presence of the white colonnaded houses throughout this section shows plainly that the architectural influence of England continued after the Revolution. This is more particularly true of the South, beginning with Virginia, than with the North, although one of the earliest and best examples of a colonnaded portico in America is the Childs house, Rochester, N.Y., built in 1800. The colonnaded house of the far South, which, in its degenerate form, may be spoken of as the "white-pillared" house, does not belong to the Georgian period, but to the Classic Revival, which was, however, so obviously an outgrowth of preceding styles as to come in naturally for some consideration; furthermore, the white-pillared house is, in a sense, the final figure in the background upon which our present architectural modernity rests.

¹ Photographed by Mrs. Horton.



Portico of the Bulloch House, Savannah, Ga. ¹



Drawing-room: Bulloch House, Savannah, Ga. ¹

II.

But for the Greek Revival which started in England toward the last of the eighteenth century, the general character of architectural styles in the plantation districts of the far South would have been quite different, though one can but wonder what the Southern planter would have built on his savanna had not Greek and Roman columns been dominant in the work of the day. Certainly nothing could have more perfectly suited his climate, the large yet simple purposes of his life, or his taste, which, as a rule, was more or less grandiose. One must have a portico in the South. Why not have it extend all around the house? One must have posts to support the roof of the portico. Why not have Greek columns instead (since they were the fashion)? The proposition was beautifully simple; so simple, indeed, that, once introduced, the style spread with remarkable rapidity. The grandeur of the effect and the simplicity with which it was obtained were both in its favor. The more columns the Southern planter used the better he liked it; and, since one was copying Greek styles, why not copy the Temple of Theseus or the Parthenon and be done with it? The Southern planter of the early nineteenth century was a man of enormous purposes; the architectural ideas suggested by the greatest monuments of antiquity were but grist for his mill, and, as a result, full half the houses in the South—the Coleman house, of Macon, Ga., the Pew house, in Madison, "Dunleith," in Natchez (the mansard roof of which is a late addition), Houmas house, on the Mississippi, "Belle Grove," also on the Mississippi, and many others, were all expressions, in one form or another, of the same idea.

At the time when the Greek Revival was at its height in England, the United States was just beginning to recover from the ravages of the Revolution and to turn its attention toward building. The Government let a contract for the White House, and for additions to the Capitol. The White House, by the way, though it did not take on its Ionic portico until about 1820, when, during the administration of Andrew Jackson, it was remodelled, is one of the most notable examples of the Classic Revival in America, and on the whole, a typical residence of an English country gentleman—our Presidents of the early nineteenth century were American country gentlemen.

Andrew Jackson may have had some influence in deciding on the character of the improvements, for, as is well known, he was himself a great admirer of the Classic Orders, and "The Hermitage," his seat near Nashville, shows a white colonnade.

"Fort Hill,"¹ the seat of John C. Calhoun, which was built early in the nineteenth century after designs drawn by

Calhoun himself, was another effort to follow the style most approved in England. It is, on the whole, a poor structure, built of local material and by untrained slave labor, yet the front portico with its columns of solid masonry is rather imposing. You can make white columns absurd, but, try as you

will, you can't make them *very* ugly. The art-gallery opens to one side on another columned portico which leads out across a flagged floor to the level of the lawn. The library is a separate building—a not uncommon arrangement in the South—which allowed its use as an office as well. The interior of "Fort Hill" shows a succession of rather low rooms opening into one another, reached through unexpected passages, which indicates that the house was added to from time to time rather than that it was built originally as it now stands. At the time of the death of its last individual owner, Clemson, Calhoun's son-in-law, "Fort Hill" was very much as it had been during the statesman's lifetime. It was filled with curious furniture, pictures, china, and the walls showed the quaint paperings of a past period. The library was filled with old editions and newspapers, old manuscripts, and dusty scrap-books showing press comments upon the period when Clay, Calhoun and Webster swayed the country with their great con-

troversies and splendid eloquence. The art-gallery was hung with family portraits, and, as a whole, "Fort Hill" presented as complete a setting for the home-life of a great man of the middle nineteenth century as could be found in America.

In considering the influences exerted by the styles of the



The Portico of the McAlpin House, Orleans Square, Savannah, Ga.²
[About 1820.]

¹ "Fort Hill" (page 99) is now the property of Clemson College, of which it is a part.

² Photographed by Mrs. Thaddeus Horton.



McAlpin House, Orleans Square, Savannah, Ga.



Hansell House, Rosewell, Ga. [1820.]



Bulloch House, Rosewell, Ga. [1820.]

Greek revival, it is necessary to divide the white-columned houses of the South into two groups — those built by professional architects and those built by the owners themselves. Of the two, the latter were in the great majority. In fact, almost the only white-columned houses showing the touch of the student's hand are those found occasionally in the coast cities of the South. One of the earliest of these is

the Witte house, of Charleston. This, as explained elsewhere,¹ was built in 1810 after designs furnished by English architects, and is, on the whole, a very ambitious piece of building, more European than American in character. Although a town house, it enjoys all the advantages of privacy in a remarkable degree, for while the front overlooks an English garden and aviary, the rear is built up on a line with the side street that marks the city block, affording a tradesmen's entrance and the other conveniences necessary. Passing along this street and looking up at the pretentious four-story structure from the rear, one would imagine it but an ordinary city residence, while in reality, like a true mystic, it hides its beauties from view. By adroit arrangement often seen in European cities it

turns its *worst* side to the public, saving its abundant adornment for those who know and love it intimately. The Antrum house,² with its lofty pillared portico to one side, is another Charleston example of the influence of the Greek revival.

The Bulloch house, Savannah, Ga., which was built in 1818, is, on the whole, a pretentious piece of work. It was de-

signed by Jay and built, according to tradition, of English brick.

With such houses as these as models the Southern planter of the early nineteenth century began his task, which was a large one. Usually he had two houses to build, one on his plantation and another in some neighboring village for the convenience of his family; consequently, such towns as

Athens, Washington and La Grange, Ga., Greenwood, Ala., Aberdeen, Miss., and others of the same class, filled with white-pillared houses of one kind or another (for the Southerner, having become accustomed to this style, was satisfied with no other), sprang up through the Cotton Belt, and maintained their unruffled existence until the breaking out of the Civil War.

The building of a village house and a country house were two entirely different propositions, the former being comparatively easy, as material was procurable with little difficulty; but the planter, clearing a new plantation, and building a covering for himself here and there throughout the vast unexplored Southern wilderness, just after the Revolution and at the beginning of the nineteenth century, was



Portico of "The Hermitage," on the Savannah River, Ga. [1830.]³

facing the enormous task which from time immemorial has confronted migratory man. First, of course, he built a hut, then he added to it, then after a few years, when his land began yielding plentifully, he turned himself to the building of a permanent domicile. By this time white columns were to be seen in the South. Perhaps he built a one-story house, in which event the white columns were usually there just the

¹ Plate 16, Part X.

² Plate 16, Part X.

³ Photographed by Mrs. Thaddeus Horton.

same, or, perhaps, the plantation being near enough to civilization for his family to reside there all the year round, he prepared careful plans, with four great rooms to a floor — two on each side, with a wide hallway running between — and a two-storied portico to the front (and sometimes to the rear as well), with the kitchen occupying a low pavilion to one side.¹

Having perfected his plans the Southern planter set about having them executed. Bands of negroes searched the uncleared lands for suitable timber. Trees were often used for columns, when those of the required proportions could be secured, and if flutes were desired they were cut out by hand (time was of no consideration in the Cotton Belt). Foliated capitals of one kind or another were occasionally used when a workman could be found who could execute so delicate a task; but until ten years or so before the Civil War, when galvanized capitals first made their appearance, the Doric Order only was attempted in the Cotton Belt. Most commonly, however, the columns were made of masonry, rough-cast, as in the case of the Hansell house,² at Roswell, Ga.; sometimes they were built square, with a Byzantine effect; and occasionally they were crude constructions of long, dressed plank put together in sections, as in the case of the Bulloch house,³ at Roswell, built about 1820.

Working under such disadvantages it is not surprising that some of the houses of Southern builders thus planned and executed were, as might be expected, pathetic objects, with enormous

¹ See drawing of Calhoun House, Newnan, Ga. Plate 46, Part X. The Calhoun house, at Newnan, has two fronts, one a reproduction of the other. The story told and generally credited in connection with this fact is to the effect that the builder and his wife disagreed as to whether the open expanse in front of the house should be utilized as a lawn or a flower-garden. It proved impossible to settle this matter amicably until Mr. Calhoun conceived the happy idea of allowing the house to have two fronts and repeated in the rear the colonnade treatment intended for the front. As a result the Calhoun house faces a grove of trees on one side, and a terraced flower-garden on the other. This arrangement forced the kitchen into a side ell which otherwise might have extended to the rear. The kitchen in the far South prior to the Civil War was most commonly an entirely separate out-building, situated at a distance of 50 or 100 feet from the house, sometimes reached by

porticos out of all proportion to the importance of the house into which they afford entrance, reminding one eternally of such ambitious persons as invariably put their best foot forward. In the South, as elsewhere, man was not master of his fate in architecture, and often houses, even those most carefully planned, the proportions of whose columns were most carefully studied, worked out their own untoward end,

just as a child sometimes achieves a sad destiny independent of its parent. Others just as unexpectedly developed into true architecture, unions of tradition and necessity in beauty. For all that, however, the white columned house fulfilled its functions perfectly — which is always the main consideration. So perfectly that after thirty-five years' experience with other styles the rich Southerner has found nothing that so perfectly suits him; and as a result many modern houses of to-day in the South are repeating the colonnade and other features of the ante-bellum residence. In time the old and the new may possibly stand as the accepted architecture of the far South, where climatic conditions are absolutely opposed to the small windows, low ceilings, and compressed styles acceptable elsewhere.

One of the features that particularly distinguish the Southern residence from its Northern contemporary is the presence of the veranda, which, brought to the South from the West Indies, whence it had travelled from Spain, Italy, and even from England (there were tavern verandas and

a covered passageway, but just as often not. When placed in an ell they were invariably separated from the body of the house by a covered veranda. Such an arrangement seems an awkward one in face of present-day usages, but servants being plentiful in the South

prior to the War, no thought was given to their convenience. A very distinguished lady who in her youth lived in the Drayton-Gibbes house, Charleston (Part X, Plate 14), tells me that quite often breakfast was served in the drawing-room, which occupied one side of the third floor. (Think of having a drawing-room on the third floor!) "And," she says, "when we wanted a hot waffle the steward had to run down two flights of stairs and out in the yard to get it."

² See cut, page 96.

³ The present church, of white marble, built not many years ago, is an exact reproduction of the one burned shortly before.



Independent Presbyterian Church, Savannah, Ga.³

balconies during Will Shakespeare's day), developed many new and interesting phases in the hands of the Southern planter. First, there is the porch of the Georgian Period, well illustrated by the Miles Brewton House of Charleston; then there is the huge three and four story verandas of the San Domingo houses of Charleston, presenting a form of construction that is continually reproducing itself throughout the far South; finally, there is the colonnade veranda of the white-pillared houses of the Cotton Belt.

With these three *motifs* to work with, the Southern builder, limited as he was in material and labor (for though slave labor was plentiful it was always unskilled during this early phase of Southern life), produced many varieties of shaded retreats.

A section of country which affords an interesting exhibit of country houses, well adapted to a semi-tropical climate, is that part of Louisiana given up to the Catholic parishes and inhabited almost exclusively by French Creoles. These parishes, settled originally by French-Canadian immigrants, stretch from the Gulf and Bay of Biloxi as far north as Natchez, Miss. As the residence section of what was formerly a colony of French Catholics, the houses still standing in these parishes are naturally Gallic in character, and yet so strongly influenced by Spanish ideas as well (which on the whole were better suited to a warm climate than French ones, which belong to a higher latitude) as to be similar in much to the Hispano-English houses of Charleston and the surrounding country.

It is this feeling—the Spanish feeling—which connects the low pavilion houses of the French parishes with the work we have been considering; it is this influence—the Spanish influence—which blends the east of the far South with the

west of the far South, together with what is to be found on the Mississippi River representing with some picturesqueness the architectural ideas of the Greek Revival.

Natchez, on the Mississippi, which was first settled about 1720, was, prior to the war, a typical city of the Cotton and Sugar Belt, and many of its old homes are still intact, notably "Dunleith" and "Montebello," which may be said to stand for the Classic Revival in its most pronounced form, as adapted to plantation conditions in the far South.

All along the Mississippi, from Natchez through the connecting parishes with their quaint pavilion houses, "White Ladies," "Les Chênes," "Plaisance Plantation," and many other celebrated homes

of old Creole families, to New Orleans, one finds still many buildings and customs that point clearly enough to the life of the old seigneurs. In Lower Mississippi the signs of a similar civilization are to be found. "Beauvoir," the home of Jefferson Davis, is typical of the houses of this region. It

is surrounded by detached pavilions, one used as a library, another used for the exclusive accommodation of gentlemen guests, and as a whole, simple, cool, spacious, it is a representative abode of a Southern country gentleman of that section of country.

A guest visiting the plantation homes of Lower Mississippi or in the parishes is still given a cup of black coffee and a roll in the early morning; then he is invited to accompany his host on horseback to inspect the crops.

On their return breakfast is served—a meal of real French abundance and variety, accompanied by a display of fine china and linen, and tall bottles of Bordeaux—offered with a kindness and courtesy not to be exceeded, and enjoyed to the accompaniment of animated small-talk. C. R. S. HORTON.



"Astruville," Va.

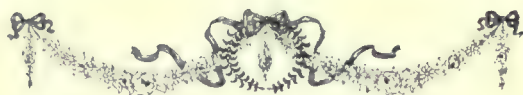


The J. C. Calhoun House, Clemson College, S. C.



"Belmont," Loudon County, Va.

“Millford,” in the High Hill of Santee, S. C.



NOWHERE in the South is there a country-seat more strikingly individual than the Manning homestead in the High Hills of Santee, South Carolina. Certainly, few plantation-houses were ever built with more care or at greater cost. The architect was induced to come from New York for the sole purpose of putting up an ideal dwelling in this rural spot, where every brick and stone, every bit of framing and decoration, must be got from foreign parts, freighted ninety miles up the Santee River from Charleston, and hauled over crude roads, up steep hills, to the site. The South Carolina Railroad, pioneer of its class in the United States, was only five or six years old when the foundations of the house were laid: and the railroad passed nowhere near it. The river was the only practical means of transportation from the outside world. All the skilled laborers and decorators who aided in the building had to make long journeys by private conveyance to reach the spot. Nevertheless, the house, as it stands to-day, would win notice on a stately city avenue. And, all solitary in its wildwood setting, the superb, if lonely, prospect outspread before it but gives additional worth and emphasis.

The building was more than two years in course of construction and is said to have cost its founder \$100,000. Full seventy feet long by forty-five feet wide and three stories in height, with a finely columned Grecian porch, the mansion pleases the eye, not only as to substantialness, but in grace of outline. Although the builder had a liking for the ornate and sumptuous, as is proved by the statuary niched in the walls and the devices ornamenting the great pillars which support the porch roof, only so much decoration as comports with the style of architecture was permitted to appear. The planters from the Georgetown section, who had dwellings in the high, dry plateau of the Sand Hills and had lived there successively since early settlement days, would have constructed fine homes for themselves long before 1830 had conditions been different. But up to that time, lime, a chief ingredient in structures built of stone or brick, was procured only with much difficulty and at expense. Transportation from sections where bricks were made was a serious issue, and as timber was plenty, the residents had wooden houses, planned on an ample scale, but crude, from the modern standpoint, planing-mills being few and but newly introduced in the country.

In the first decade after the Revolution houses comfortable and pleasing in structure were to be found within a half mile of each other in this favored district. Even before that time a good classical school and a circulating-library were supported there. And when Governor Manning erected this sumptuous new dwelling on the family lands in the Sand Hills the neighborhood could furnish abundant

society, descendants and connections of the original settlers, people from Louisiana and Virginia, having built homes there, attracted by the unusually fine climate and fertile lands, people of cultivated tastes, versed in the arts and enjoyments of life.

The Manning house is unused now, although in good preservation. With the passing of slavery, the tillage of the lands and the care of the extensive grounds were too costly to be worth while. The visitor's footsteps echo emptily on the handsome tiled flooring of the broad veranda. Seldom are the garden walks traversed save by the pickaninnies, the little grandchildren of the caretaker. Occasionally neighbors visit the spot to get some rare plant or flowering shrub for transplanting to their gardens, or else to look in through some gaping window-blind at the furnishings within. But entertainments were frequent there up to the time that the Civil War shut down on an exceptionally prosperous community. The great drawing-rooms, with their full-length mirrors and artistic decoration, often held gatherings of distinguished and interesting people. The Christmas house-parties were famous. For ten days at that season all occupations, even politics, were laid aside and jollification ruled. Every plantation thereabout had its own band of trained fiddlers, banjo and bone players, enthusiastic musicians who sought to outdo one another in vim and efficiency when the dances were held at their respective houses. Sometimes the minuet and lancers would be danced with representatives of four distinct generations in a single set, so thoroughly did the old folks and the young unite in innocent pastime.

The old lodge-keeper at the porter's lodge, which yet stands by the entrance-gate, could tell of the gay parties he was wont to let in and out of the "Millford" grounds by day and night in the happy days. But he, along with a host of family retainers, is elsewhere now seeking a living. Only one ex-slave does the honors of the home-place, one Benjamin Pleasants, body-servant to the late Governor. The old man has little to do as guardian, for the neighborhood is almost as deserted now as it was once populous. The fine mahogany tables and chairs, the rare old candlesticks, the Japanese curios and articles of vertu brought from foreign lands that are yet within the house are safe behind unlocked doors, for only a simple-minded tenantry, who would not know what to do with them if they stole them, live nearby, and the location is far off the track of tourists and dealers in antiquities.

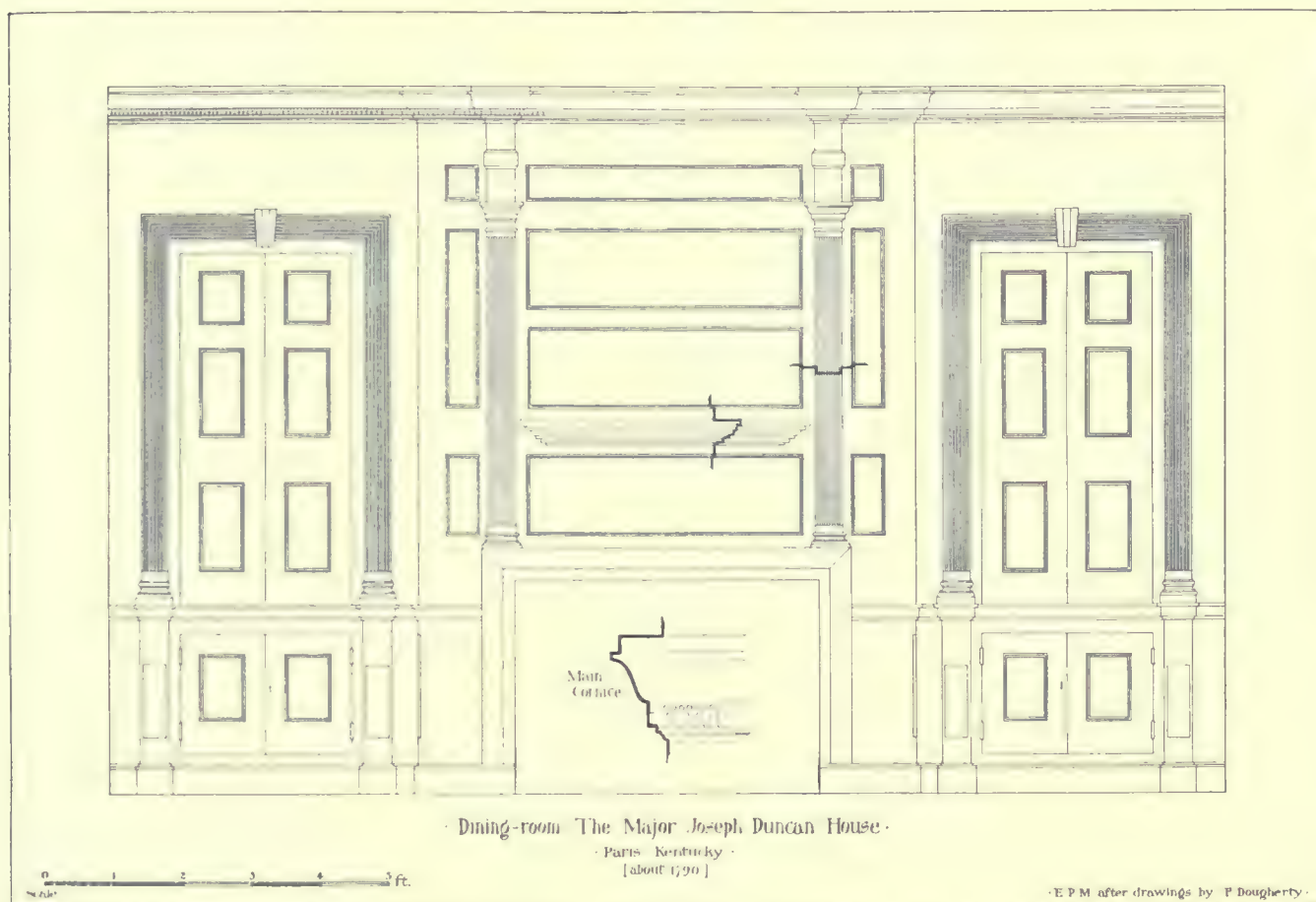
The old body-servant has had romance in his life. Once, in the early forties, he attended his master to Canada. The journey was an undertaking in those days, and Ben was regarded as a hero by the other house-servants because of the chance to make it. While in Canada some zealous abolitionists kidnapped Ben, and secreted him until Governor Manning had ceased to make search and had started back

home. When they told Ben that he was free and need never work again for any but his own interests, Ben, being thick-headed and warm-hearted, was greatly distressed. He kept his own counsel, but resolved to work his way back to his master, no matter how long it took. He got back after months of hardship, and great was the rejoicing in the "Millford" household on the day he appeared, safe and sound. There was frolic and feasting in the big brick kitchen-quarters, and numerous were the "paroles" applied for by Ben's friends on neighboring plantations, anxious to get over to the Manning place and see for themselves that he was back, looking and acting just as before.

Politics was a strong interest with all the families allied with this family seat. The inmates could get up a notable company at any time, just among their own relatives. As though the high hills over which these men ruled instigated in them a spirit of dominance, no little corner of the State

atorial honor and prevented the Governor from taking his seat.

The old home site has several times shared in epoch-making scenes. Lord Rawdon camped on the spot in June, 1781, when he made his long, forced march from Charleston for the relief of the garrison at Ninety-Six. Lord Cornwallis had also made the place a visit on his way to the battle of Camden, the year previous. A spring-house, canopied with a dome patterned after St. Paul's Cathedral, in London, now marks the spot where the British soldiery got such clear, cold water in that burning midsummer time. The site is just across the river from "Fort Motte" of romantic memory, and was in direct line with the other British posts along the Santee Valley from Charleston. General Sumter and his men passed and repassed "Millford" on their expeditions against these posts; as fast as Lord Rawdon managed to relieve one fort, the Americans appearing before another. It was to these Sand Hills that Marion retired in the winters



ever contributed so many leaders in war, in legislative assembly and public matters. Governor Manning himself was the second of his name to fill the Gubernatorial chair. He married, first, Miss Hampton, a fine woman and a fine fortune, and at her death allied himself with a distinguished Virginia family. His mother was of a family whose habit it was to be Governors, and she held the relationship of being respectively the daughter, sister, mother and aunt of a Governor of South Carolina, three Richardsons having at various times filled that office since 1802, and all descendants of that Richard Richardson who ably seconded General Marion in his military manœuvres conducted from Snow's Island, just across the country from the Santee. Immediately after the Civil War, Governor Manning was elected to the United States Senate, but evil times then prevailed. The carpet-baggers had other views for that particular Sen-

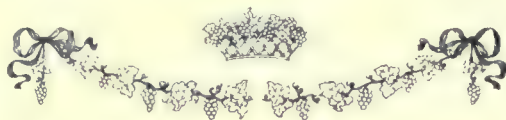
to recruit his little, hard-fought army, knowing that there they would be singularly exempt from the cold of the lowlands. Marion and Sumter were natives of this district, and understood its characteristics. Once Sumter, with one hundred and fifty horsemen, plunged into the Santee near this point, and gained the opposite bank successfully to the astonishment of the British, who dared not follow. To ride, and swim, and shoot at one hundred and fifty yards were habitual with the Sand Hill dwellers.

The black waters of the Wateree, which river has a swamp three miles deep, and the clay-colored waters of the Congaree, come together, and form the Santee at a point a few miles above the "Millford" landing. The confluence makes a goodly spectacle. And farther on the yellow waters prevail, the broad Santee preserving that tinge all its ninety-odd miles to the sea.

Once again, in April, 1865, "Millford" felt the impress of hostile footfall: one of Sherman's aides took the house for headquarters, while the raiding troops were passing, and while that other great army of contrabands was got under way. Then the ladies of the family sat at the upper windows and watched the rabble and tumult without, and beheld their slave people passing on and away to a new era of existence. The commanding officer was a man of discrimination. He admired the stately plantation-home and preserved order about it to the best of his ability. It is twenty

years since the place has been actually lived in. With changing times the family interests have centred elsewhere, the daughters marrying into other communities, the sons engaging in city businesses. No one has time or means to live at leisure in the old home when so much around and without it has changed, and so, although the weather has made no inroads as yet, and the superb climate of the Hills is as enticing as ever, the place is left to itself, mute witness to the tastes and requisites of a time that is gone.

OLIVE F. GUNBY.



The Men who Designed the Old Colonial Buildings.

ONE of our architectural writers in comparing Gothic architecture with that of the Renaissance makes the point that it was in the latter style that the individuality of the architect appeared, that all Gothic work by its strength and vigor completely swept away any personality, however strong, which the designer or designers might possess. Whether this is really true or not, or whether the fact that the chief knowledge of the architectural monuments of Northern Europe of the Gothic period rests on only slight historical foundation, as regards names and dates, while that of the Renaissance is generally reinforced by pretty accurate records of the men who did the work, may not be responsible, or whether it is simply that we do not understand the characteristics of the Gothic works as well; or whatever may be the reason, it is undoubtedly true that the architectural student can determine with much greater accuracy from certain peculiarities of construction and decoration the probable designers of buildings of the Renaissance period. The work of Brunelleschi, of Michelozzi, or Alberti, of Palladio, or of their several schools can be pretty definitely determined by a more or less careful examination of the work, and often a building shows distinctly the stamp of an individual; but while Gothic work varies in localities and shows for varying localities certain distinctly-marked characteristics, I am not aware that even M. Viollet-le-Duc is dogmatic when it comes to ascribing the work of the great French cathedrals to this or that master-mind.

¹ See list of publications, page 105.

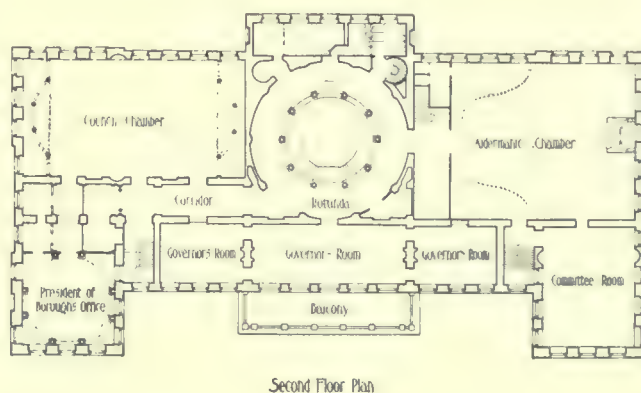
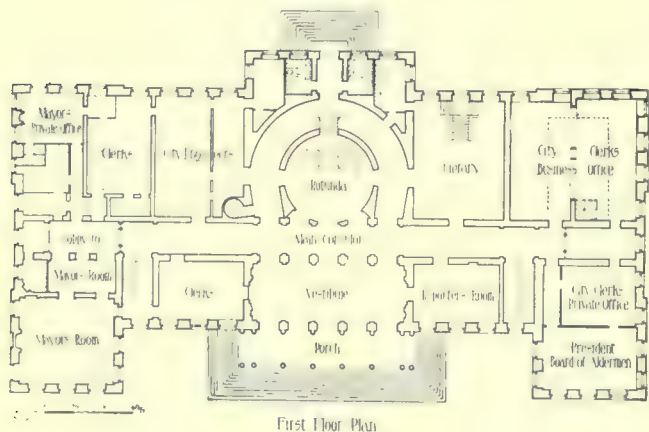
NEW YORK CITY-HALL.—At the time of publishing the other drawings of John McComb's City-hall, New York, it was not possi-

Even the debased Renaissance architecture, which it was our fortune as colonists here in America to receive from the Mother Country, debased through the era, still more debased through English influence; even in this architecture, which our ancestors brought with them and which had at times become so thoroughly formal as to admit of hardly any strength of character, the personality of the men combined with their environment resulted in many cases in the expression of certain individual peculiarities, which make it possible to distinguish the work of some of the earlier men apart from the testimony of town records and family genealogy.

Strictly speaking, up to the beginning of the nineteenth century, I know of no architects in America; but, if various records and histories speak truly, fully 100 years before this time plans and elevations of buildings were prepared and drawn for the distinct purpose of either imitating or improving upon English models, and the men who did this may be divided into two types, the carpenter-architect and the amateur architect.

Of the first type, the carpenter-architect, Asher Benjamin is a good example, though his work was confined chiefly to comparatively unimportant buildings. He began as a carpenter working in Greenfield, Deerfield and the surrounding Massachusetts towns. He published a book at Greenfield of the "simple and practical" type; then he went to Boston, practised there and published two or three more works¹ on architecture of a much more pretentious sort, and died comparatively a poor man, as all good architects should. Of

ble to lay hands on the plans of the building, and these that are here given should be considered in connection with Plates 30, 34-37 and 48, Part II.



the other example, the "amateur" architect, Thomas Jefferson, from his station in life, is certainly the most notable example. His work from his famous "four-inch wall" built in a wavy line, so it should not tip over, to the schemes for the University of Virginia are too well known to need more than passing mention. Both of the examples quoted are, however, of rather a late period. Of the seventeenth-century work the greater part owes its architectural features to the carpenter-architect and, I am inclined to think, to some book of plates. Of course, many of these earlier men had not even this aid; in fact, a good many examples of the work in districts more remote from the larger towns show plainly that the decorated pediments over front doors, cornices, and pilaster caps are worked out from memory or tradition, for the execution of the work is too good to lay the peculiarities of the finished product to lack of ability to carry out the desired effect.

There are even now, in libraries, in garrets and in the possession of a few book-collectors, works published, largely in England and some in America, during the eighteenth century manifestly intended for the aid of the carpenter and usually advertising on the title-page this fact in convincing and often amusingly ingenuous language.

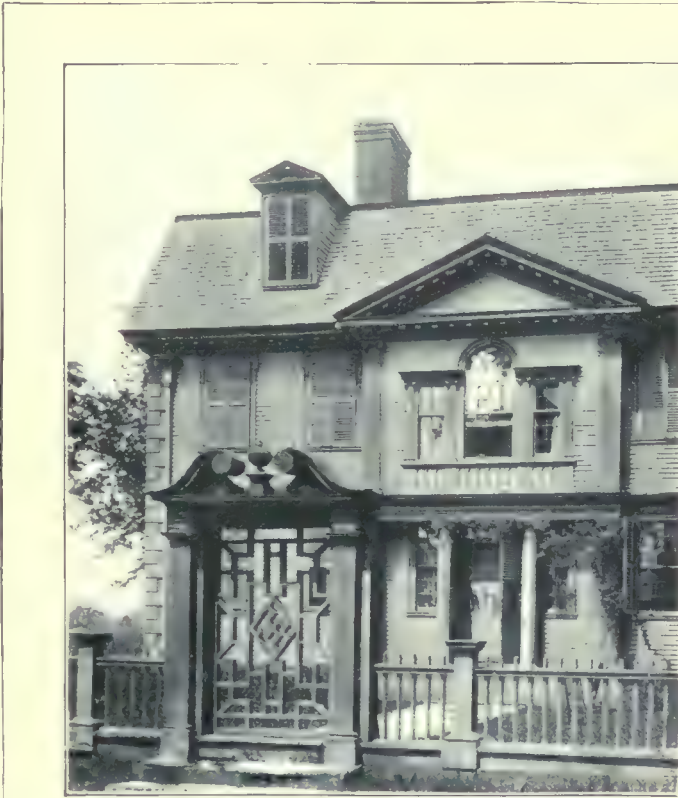
John Allis, born in Braintree in 1642, who married a

West Springfield indicate that æsthetic effect was sought for by the builder even though he was at the same time a contractor. Much of the ornamental work he personally executed.

At New London, John Elderkin, who came to that town from Lynn in 1651, built the meeting-house and the parsonage and probably was called upon to aid in the designing of many of the older houses in South-eastern Connecticut. Old account-books, church records and journals mention these earlier men almost invariably as builders. At times the church committees give directions, more or less explicit, as to the architectural style which the building shall follow, usually a copy of some building of greater or less notoriety.

Richard Munday built the Town-hall at Newport in 1783. John Smibert is responsible for Faneuil Hall, in Boston. Peter Banner did the Park Street Church in Boston, and at the head probably of these men stands Peter Harrison, who undoubtedly had received in England more or

less of a technical education in architecture. He is said to have been of assistance to Sir John Vanbrugh and a pupil of James Gibbs's, and his admirers feel that he should be placed in a different rank from the other men of his time. Whether he derived his income solely from the making of



Gateway to the Thomas Cowles Place, Farmington, Conn.
[See Plate 14, Part IX.]



House in Providence, R. I.

widow and had eleven children and who came to Hatfield from Springfield in 1661, is one of the earliest of these carpenter-architects of whom I have been able to find any record. He designed the first church in West Springfield, built in 1668, and the churches in Hatfield and in Hadley. I say he designed them, for the records of the old First Church in



House on Benefit Street, Providence, R. I.

plans or not, I do not know. Unless he did I see no reason why he should not be classed with the amateur architects or the carpenter-architects.

In New York, one McBean, who lived in New Brunswick, N. J., designed in 1764 St. Paul's Chapel. It is possible that he was a pupil of Gibbs's, but it is more probable that

drawings of Gibbs's work furnished him with his inspiration.

In Farmington, Conn., Judah Woodruff, a man prominent in the town affairs, was the leading builder of Western Connecticut. He designed the church at Farmington, which, by the way, is a free copy of the one in Wethersfield. He designed and built a dozen of the fine old houses of which Farmington now is justly proud, and he, like John Allis, of Hatfield, executed much of his own designing, the capitals of the pulpit and an elaborately carved sounding-board having been done by his own hand. (Some of the best Colonial festoons decorating a window-cap that I ever saw, by the way, a lady in Old Hadley told me "grandpa" had himself cut out with a jack-knife.)

Capt. Isaac Damon, of Northampton, who belongs to a rather later period, designed and built certainly a half dozen churches, two or three court-houses and his fame as a bridge designer and builder in the early part of this century reached far beyond New England.

However, it must be confessed that the larger share of glory belongs to the men classed as amateur architects. Probably they are not amateurs in a strict sense of the word, for many of them received pay for their services; on the other hand, the designing of buildings was an avocation rather than a vocation. To this class of men belongs Joseph Brown, of Providence, born in 1733. He was a merchant

forms of architecture." Another of the Providence amateurs was John Greene, born in Rhode Island in 1777. He designed the First Congregational Meeting-house, the Episcopal and the First Universalist Churches, and the well-meant restoration in one of these churches along in the middle of the nineteenth century so injured the church in his eyes that he never again attended it.

In Philadelphia, Dr. John Kearsley was the architect of St. Bartholomew's Church, which was built in 1727, and to Andrew Hamilton is ascribed Independence Hall, though authorities differ as to this latter building. Watson's *"Annals of Philadelphia"* gives Dr. Kearsley the credit for this as well as for Christ Church. Evidently Kearsley and Hamilton were both on the Building Committee for the Hall, and it is probable that Hamilton's plan was used. The latter was educated in London and was a protégé of William Penn's

and held several high offices in the Province. He died in 1741.

To Thomas Jefferson is ascribed the University of Virginia and several of the more prominent Virginia mansions, including his own house at Monticello, and he collaborated with Clarissault, a French architect, on the Capitol Building at Richmond.

With John McComb, born in 1763, who died in 1853, and whose work includes the City-hall in New York and St. John's Church, built at the beginning of this century, begins



Rear View: First Baptist Church, Providence, R. I. [1745.]



Interior of the First Baptist Church, Providence, R. I.

and grew rich enough to be independent and then he indulged his natural taste for science. He was particularly interested in electricity and mechanics. He was a member of the American Academy of Arts and Sciences and a trustee of Brown University, and in 1775 he designed the First Baptist Church, still standing in Providence, and his own house, since destroyed, which 35 years ago was occupied by the Providence Bank.¹ He was sent in 1774 with Mr. Hammond, by the church, to Boston "in order to view the different churches and make a memoranda of their several dimensions and

a period that may be said to deal with the modern architects — Bulfinch, L'Enfant, Latrobe. The works and lives of these men are well known and they are hardly more than a generation removed from our own.

What training or education the American architects of the eighteenth century may have had, I do not know, as I have been unable to find any clear evidences that any of them worked with, or were apprenticed to, English architects.

In many cases this has seemed probable and several of

¹ Plate 39. Part XII.

the more prominent men mentioned are said to have been assistants to some of the better known English architects?

As I have said above, it seems to me much more probable that most of the inspiration came through the published works which were to a considerable extent imported from England, and I have appended a short list* of some of these works. There are, doubtless, a good many others of which I do not know, and I do know that the books in the list are

to be found quite generally in New England, sometimes in public libraries and sometimes in private families where they have been kept for a hundred years, or since their publication.

There are in the list a very few books published in this country and it would be interesting if some one better fitted than myself could make a much fuller catalogue of these earliest American works on architecture.

GEORGE CLARENCE GARDNER.

A FEW IDENTIFIED BUILDINGS.

[The dates merely approximate the time of the designer's activity.]

- ALLYS, JOHN [1665-1700].
Churches in West Springfield, Hatfield and Hadley, Mass.
- AMES, JOHN [1814].
Churches at Ashfield and Northboro [?], Mass.
- BENJAMIN, ASHER [1790].
Crew House, Springfield; Hollister House, Greenfield; Alexander House, Springfield; West Church, Boston; Colton House, Agawam. All in Massachusetts.
- BANNER, PETER [1810].
Park Street Church, Boston, Mass.
- BROWN, JOSEPH [1775].
First Baptist Church; Providence Bank, Providence, R.I.
- BULFINCH, CHARLES.
State-house, Boston, Mass., 1795; State-house, Augusta, Me., 1832; Court-house, Worcester, Mass., 1801; Court-house, Cambridge, Mass., 1805; State Prison, Charlestown, Mass., 1804; Massachusetts General Hospital, Boston, Mass., 1818; University Hall, Cambridge, Mass., 1814; New North Church, Boston, 1804; Meeting-houses at Pittsfield, Weymouth, Taunton and Lancaster, Mass., and Peterboro, N. H., and many other buildings not now standing.
- DAMON, ISAAC [1804].
First Church in Northampton; First Church in Springfield; Church in Pittsfield; Court-house in Pittsfield; Court-house in Lenox; North Church in Ware. All in Massachusetts. Bridges across the Connecticut at Charlestown, N. H., Springfield and Chicopee; and across the Penobscot, Hudson and Ohio Rivers.
- ELDERKIN, JOHN [1660].
First Church and Parsonage, New London, Conn.
- GREENE, JOHN [1814 (?)].
First Congregational, Episcopal and First Universalist Churches, Providence, R. I.
- HAMILTON, ANDREW [1735].
Independence Hall, Philadelphia, Pa.
- HOOKE, PHILIP [1813].
Boys' Academy, Albany, N. Y.
- HARRISON, PETER [1760].
Christ Church, Cambridge; Town Market, Redwood Library and Jewish Synagogue, Newport, R. I.
- HOADLEY, DAVID [1812].
North Church, New Haven, Conn.
- JEFFERSON, THOMAS.
University of Virginia and "Monticello," Virginia.
- JOHNSON, EBENEZER [1815].
United Church, New Haven, Conn.
- KEARSLEY, DR. JOHN [1727].
St. Bartholomew's and Christ Church, Philadelphia, Pa.
- MUNDAY, RICHARD [1783].
Town-hall, Newport, R. I.
- MCBEAN, ——— [1764].
St. Paul's Chapel, New York.
- MCCOMB, JOHN [1803-15].
St. John's Chapel and City-hall, New York, N. Y.
- MCINTIRE, SAMUEL [1806].
South Church, Salem, Mass.
- PELL, EDWARD [1721].
North Church, Hanover Street, Boston, Mass.
- RHODES, SAMUEL [1770 (?)].
Pennsylvania Hospital, Philadelphia, Pa.
- SMIBERT, JOHN [1742].
Fanueil Hall, Boston, Mass.
- SMITH, ROBERT.
Carpenters' Hall, Philadelphia, Pa.
- SPRATZ, WM. [1776-78].
Deming House, Litchfield, Conn., and Cowles House, Farmington, Conn.
- TWELVES, ROBERT [1730].
South Church, Boston, Mass.
- WOODRUFF, JUDAH [1769-90].
Gay House, Congregational Church, Samuel Cowles House, Major Hooker House, Wm. Whitman House, Romanta Norton House. All in Farmington, Conn.

* BOOKS USED BY THE EARLY ARCHITECTS.

- ADAMS, R. & S. "*Works in Architecture*." 1773-1822.
- BENJAMIN, A., AND RAYNER, D. "*The American Builder's Companion*," or a new system of architecture. 44 Plates. Boston, 1806.
- BENJAMIN, ASHER. "*The Rudiments of Architecture*." Boston, First Edition, 1814; Second Edition, 1820. "*Hand book of Architecture*." Boston, 1834. "*Country Builder's Assistant*." Greenfield, 1796.
- CAMPBELL, C. "*Vitruvius Britannicus*." London, 1715-25.
- "*The Builder's Dictionary, or Gentleman's and Architect's Companion*." 2 Volumes, 33 Plates. London, 1734.
- GIBBS, J. "*Rules for drawing the Several Parts of Architecture*." London, 1753.
- JONES, I. "*Designs consisting of Plans and Elevations for Public and Private Buildings*." Published by W. Kent. London, 1770.
- JONES, I., AND OTHERS. "*Designs published by Ware, I.*" London, 1756.
- LANGLEY, B. "*The City and Country Builder's and Workman's Treasury of Designs*," or the art of drawing and working the ornamental parts of architecture. 200 Plates. London, 1756.
- LANGLEY, B. & T. "*Builder's Jewel*." London, 1763.
- LANGLEY, T. "*Builder's Jewel*." No date.
- NORMAN, J. "*The Town and Country Builder's Assistant*," etc., By a lover of architecture. 59 Plates. Boston, 1786.
- PAIN, WILLIAM. "*The Practical Builder, or Workman's General Assistant*," with Plans and Elevations of Gentlemen's and Farm-houses, Barns, etc. The Fourth Edition, 83 Plates. Boston, 1792.
- SOANE, SIR J. "*Sketches in Architecture*," containing plans and elevations of cottages, villas and other useful buildings. 52 Plates. London, 1793.
- SWAN, A. "*The British Architect or Builder's Treasury of Staircases, etc.*" 60 Plates. London, 1745.

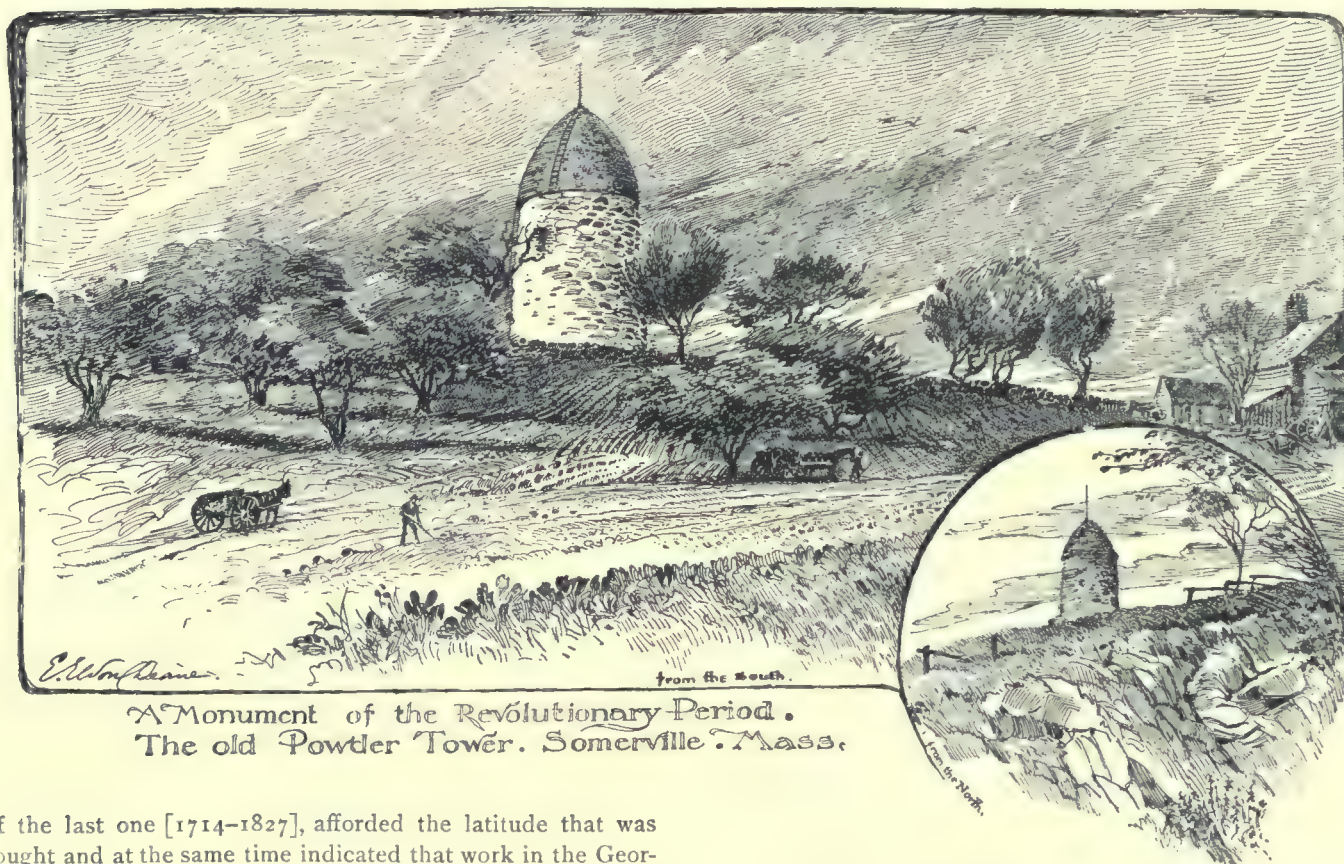
The Greek Revival and Some Other Things.



SOME reviewers of this work have expressed the belief that its title ought to have been "*The Georgian Style*," and not the, as they maintain, rather misleading title that was actually adopted. If it had been the intention to confine the enquiry to the Free-Classic work commonly known in this country as Old Colonial and in England as Georgian, the name they suggest would have been fitting enough, but, as the enquiry was to have a broader scope, a more comprehensive title was desirable, and the one chosen, covering, as it does, the century or so between the crowning of the first English George and the death

"Wyck," an interesting Colonial building in Germantown, was built for a Welsh owner, and there are others. But the influence of this branch of the Celtic family is shown in the prevailing liking for stone buildings and, particularly, in the abundant use of dormers and gables with roofs at forty-five degrees, so abundant in modern work in the outskirts of Philadelphia.

The result of this scheme of procedure has been that there has been brought to the attention of the reader the fact that there are several distinct types of buildings existing and still exerting their influence in different parts



A Monument of the Revolutionary Period.
The old Powder Tower. Somerville, Mass.

of the last one [1714-1827], afforded the latitude that was sought and at the same time indicated that work in the Georgian style was, after all, the chief consideration. Because of this broader title it has been possible to examine not only the vernacular work of the ingenuous early builder, often picturesque and not seldom of much significance, but as well, in some slight way, the work of the Dutch, Swedes, Germans, and to hint that the work of the French and Spanish settlers, which had in it hardly a trace of the influence of the Georgian style proper was, nevertheless, characteristic and interesting.

With more space and time, it would have been interesting to show how distinct an influence on Pennsylvania architecture the building traditions of the Welsh immigrants had had.

of the country, types which can hardly withstand much longer the levelling influence of the more easy intercommunication of modern days and the subtle undermining of traditionary methods by the fashion of the hour.

In one particular the unstated programme had to be varied: it was distinctly the purpose to eschew and avoid the buildings erected under the influence of the Greek Revival; but a fuller consideration of the work in the South showed that, if work carried out under the influence of the Greek Revival were to be left out of the examination, a very considerable quantity of interesting buildings, thoroughly

typical of the Southern States and forming a very characteristic group in our heterogeneous architecture, would have to go without description and illustration, and to omit these seemed liked introducing at the last moment an unnecessary rigidity into a very elastic programme. For these reasons the work of the post-Georgian period is exhibited with some freedom in these closing pages. Moreover, while the revived interest in Grecian forms seems to have been felt earlier in the South than at the North, it was not, as a cult, honored with the same strict observance that Northern designers yielded. The disease, to call it so, was of rather a mild type, though of long persistence, and the result is that, while there are to be found here and there a temple-fronted house such as is found in the North in multitudes, the greater part of the buildings which show the influence of Greek forms show them, not bookishly pure, as in the North, but blended with the Free-Classic of Georgian work and the vernacular of the native builder. The amusing liberties that have been taken with the accepted parts and proportions of the orders which are to be noted in almost any specimen of Southern work are to be attributed partly to the employment of slave labor and partly to that illiteracy of the white mechanic-class in the South which made them less faithful students of such books and drawings as came in their way.

That the Greek movement should have begun earlier in the South—if it did really begin earlier—than in the North is entirely reasonable. The Southern planter travelled abroad more persistently and in greater numbers than did the members of the merchant and manufacturing classes of the Northern States. Climatic change was more frequently desirable, for one thing, and for another, as the planter class were largely mere spenders of income, the real business of their estates being managed by factors and overseers, they had both the idle time and the accumulated income to spend in travel. In this way they became cognizant of what was the newest fashion in architecture, and, returning home, had their next buildings designed in the new mode—as they remembered it. The Northerner, on the other hand, heard of the Greek Revival mainly by correspondence and obtained his data from imported books, which his skilled mechanics were able to follow accurately and textually, and the buildings that were created through their aid, having the pedantic

¹ LATROBE, BENJAMIN. — Amongst the private houses in Washington built by Latrobe are the Decatur house, on Lafayette Square, and the Van Ness house, now a drinking-resort for negroes, at the foot of Seventeenth St.

² STRICKLAND, WILLIAM. — Born in Philadelphia, 1787.

stiffness that was to be expected, merely emphasized the fact that a Greek temple was never designed to give home-like and appropriate surroundings for English or American men and women of the nineteenth century.

The Southern designers, whether amateur or professional, on the other hand, succeeded in making a fairly individual and interesting "blend" of Greek and Free-Classic [Roman] forms, which finally crystallized into a formula, according to which a large number of plantation-houses—to which, because of their landscape setting and their surroundings, the adjectives "elegant" and "lordly" are not at all inapplicable—were built, not only in the first quarter of the last century, but up to the time when building undertakings of all kinds came to an end with the beginning of the Civil War.

Who designed these houses is not likely to be known.

Jefferson, of course, had an influence, and so too did Dr. Thornton and Dr. Kearsley, and it is only probable that some of the men who sent in designs for the Capitol at Washington, as McIntire, Dobie, Diamond, Lamphire, Blodgett, Mayo and others, men, so far as we know, of no great ability, may have been capable of doing in private work something better than they suggested for the nation's chief building; some at least had training and were in some degree practitioners of architecture. Hoban, at any rate, is known to have practised in Charleston before he came to Washington to do the "White House," and it is known that it was a cause of complaint against some of the early architects connected with the Capitol that they spent time in working for private clients that should have been devoted to the Government.

It is doubtful if Bulfinch's influence ever extended farther South than Baltimore and Washington; but Ithiel Towne built the State-house for North Carolina, and that would give him an introduction to planters who were within visiting distance of the State capital; and we fancy that if Latrobe's¹ drawings should be examined it would be found that he had not a few clients in the South. McComb, too, a man whose work is less known than ought to be the case, and who doubtless built some of the houses along the Hudson, may well have had Southern clients, and where, later, the Greek influence is very marked, Strickland,² whose Maritime Exchange in Philadelphia is a striking piece of work, may well have had a hand in it. But it is not to be



Maritime Exchange, Philadelphia, Pa. Wm. Strickland, Architect.

Studied architecture under Benjamin Latrobe. Died in 1854. His last work was the State-house at Nashville, Tenn., unfinished at the time of his death. Besides the Maritime Exchange, in Philadelphia, in which city most of his work lies, he was the architect of the Mint, the Naval Asylum and the old Masonic Hall.

assumed that trained skill was always employed. Americans are good imitators, and a model to set the fashion for the local mechanic was all that was needed for a neighborhood. The variations in the conditions of the problem and the passion for exercising the native inventive faculties were enough to prevent the later buildings from being mere textual copies.

The effect of the existence of a type or, it may be, merely of a pattern, or, again, the mere presence of a single individual in a neighborhood, is interestingly shown in the little decayed town of Duxbury, Mass., where in the Waterman house we came upon a mantelpiece¹ which was not only interesting at first sight, but seemed to be absolutely unique. Further in-

that American work was more or less tinged with the coming style long before the revival broke upon us with full force. The architects of the present day are so possessed with the belief in their own unimpeachable value in and to the world of art that they seem blind to the fact that in this country there were architects before them; that these well-proportioned and delicately detailed mansions, which men and women of feeling now delight in, are the certain evidence of the existence of architects quite as truly artists as any of the architects of to-day whose income may be ten times as great. The fact that these honored buildings are, generally speaking, the work of nameless men is but a reminder that, for all



House of Henry W. Grady, Esq., Athens, Ga.

vestigation proved, however, that there were other houses in the town in whose mantels the novel treatment of pilaster and frieze was repeated: it was a common local form, common, perhaps, to other towns on the Cape, but not found elsewhere.

Stuart and Revett's first book was published, in parts, between 1762 and 1816, and, as many Southern gentlemen besides Jefferson left with their book-dealers in London and Paris orders to send them with their yearly or semi-annual supplies any books that were attracting notice, it is possible

his braggadocio, the fashionable architect of the hour will himself be unknown to posterity and his name never associated with some possibly good and delicate piece of work of his that may have endured the wear and tear of ages.

In an earlier paper² has been shown some part of the large amount of interesting Georgian work that is to be found in Dublin, and, as it was in Dublin that James Hoban³ acquired his training, it is but natural that the work he designed in this country should seem first-cousins to that by which his susceptible early years were surrounded. Hoban was one

¹ Plate 42, Part XII.

² "*Georgian Architecture in Dublin*": Vol. II, page 106.

³ HOBAN, JAMES. — Born in Kilkenny County, Ireland, about 1762. Educated in Dublin. Emigrated to Charleston, S. C., in 178—. Designed the State-house at Columbia, S. C. (since burned).

Introduced to General Washington by Governor Laurens, of South Carolina. Won the competition for the President's mansion, and afterwards was always in Government employ — as Superintendent of the Capitol, Inspector of Government Work, Surveyor of Public Buildings. He died in 1831.

of the first of the many Irishmen who have done much to elevate the intellectual character of this country, just as his more humble countrymen have done much to improve its

Alpin family, built on the Savannah River, near Savannah, about 1830, and that, in turn, has what might almost be called a repetend in the McAlpin house⁴ in Savannah itself,

Old House at Brentsville
Prince William Co. VA



physical conditions. His name, as long as the "White House" at Washington stands, will be known to, and remembered by, intelligent enquirers, although it may not have as wide a popular repute as Major L'Enfant's,¹ who, if his fame had depended on Robert Morris's uncompleted house, instead of upon his plan for the city of Washington, would have hardly had a happier fate than has befallen the designers of some of the admirable work of the eighteenth century.

Equally admirable in their way, in spite of their belonging so pronouncedly to the Greek school and to the nineteenth century, are four houses which may have been designed by the same hand in spite of their being so widely separated as Nashville and Savannah. Perhaps there was a blood-tie between the McAlpins of Savannah and Andrew Jackson, perhaps it is only a case of hero-worship, but, quite as likely, it is a case where inspiration and suggestion originated with the architect. In any case "Hermitage,"² the well-known home of Andrew Jackson, the shrine of many a Democratic pilgrimage, has a namesake in the "Hermitage"³ of the Mc-

while an even closer likeness is found in the house⁵ of James K. Polk at Nashville.⁶ It is true that the porch of President Polk's house is distyle in antis, while the "Hermitage" on the Savannah River has a tetrastyle portico, but the order is the same, and the general air of sober understanding that each structure betrays certainly suggests that one was directly inspired from the other, even if different architects were employed on the two mansions. In both of these houses, and also in the McAlpin city-house, the architect has used the order of the Temple of the Winds at Athens, and at Nashville, where the columns are set in antis, the portico has a somewhat Egyptian air, which is well carried out by the broad wall-spaces about it. It is rather singular that with such good examples—for the capital of the Temple of the Winds is a very graceful one—within reach, and widely known because of the many visitors to General Jackson's house, this order was not more frequently used. One would think that the general refinement of the Colonial work would have led to an appreciation of the elegance of this particular



Chetwood House, East Jersey Street, Elizabeth, N. J.

¹ L'ENFANT. — Besides preparing the design for Robert Morris's great house, L'Enfant was the architect of a house in Philadelphia, built for Nicholson, Morris's partner and also Treasurer of the State of Pennsylvania. The Nicholson house, which cost \$50,000, has recently been sold for use as a Jewish Orphanage.

² "THE HERMITAGE," NASHVILLE, TENN. — General Jackson built this house in 1819. It was, however, partially burned in 1835, but was rebuilt in that and the following year. It is now in the charge of the Ladies' Hermitage Association and is essen-

gular that with such good examples—for the capital of the Temple of the Winds is a very graceful one—within reach, and widely known because of the many visitors to General Jackson's house, this order was not more frequently used. One would think that the general refinement of the Colonial work would have led to an appreciation of the elegance of this particular

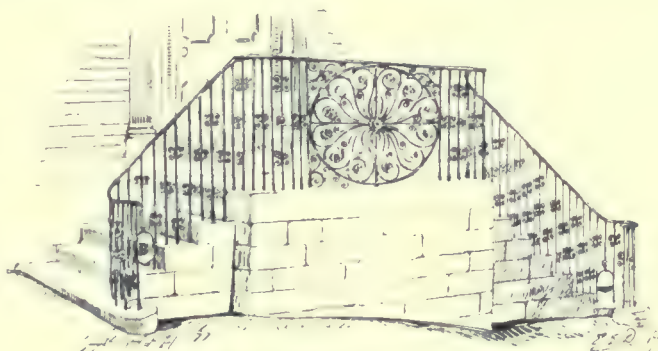
tially a museum of Jacksoniana. General Jackson, who died in the house, was, after the fashion of the day, buried in the front yard. Plate 44, Part XII.

³ Plates 43-44, Part XII.

⁴ See cut, page 95.

⁵ THE POLK MANSION. — This house was not built for, but purchased by, President Polk from the Dickson family, to the descendants of which the property has now reverted. President Polk's tomb, also, stands in the yard.

⁶ Plate 43, Part XII.



Old Wrought Ironwork
Providence, R.I.

order, but for some reasons its merits were disregarded and fashion turned in the direction of the more elaborate and far less satisfactory order of the

Choragic Monument of Lysicrates, which seems to have been a general favorite. In the Jonathan Childs house, Rochester, N. Y., we find the capital of this order reproduced with great exactness, while in certain cases in the South we have noted that certain simplifications — not always the same — have been introduced, which seem to show that either the designer felt he was exercising a permissible license or else that the workmen were not as well skilled in following

drawings as were the mechanics of the Northern States. The latter is probably the most plausible explanation, for on every side we find little ungrammatical variations which could hardly have been intentional on the part of a competent designer, but are obviously the oversights that an unlettered copyist or an unskilled mechanic would be guilty of. Thus, we find Roman Doric bases needlessly obtruding themselves beneath a Grecian Doric shaft where no base at all was needed, and, again, a Grecian Doric shaft crowned simply by a square

abacus with no echinus below it, this shaft, too, setting upon a square plinth of the same size and thickness as the abacus at the top so that the column might be turned end for end without altering the effect — and it is curious that the effect is really very Grecian, after all. In another case¹ where the masonry shaft was heavily coated with stucco — quite after the Grecian manner — the mason, in endeavoring to indicate the hypotrachelium, or gorgerin, or whatever is the right name for the incised lines which in the Greek Doric play somewhat the part that the astragal plays in the Roman orders, made a very broad incision all around the shaft with the point of his trowel, but unfortunately held its blade the wrong way, so that

the shadow effect is lost and no proper drip is formed. Even in the case of such a mansion as "Arlington," best known now as the home of General Robert E. Lee, but originally built, in 1802, by George Washington Parke Custis, the grandson of Martha Washington, a building² designed with much care and intended, so far as the portico goes, to repeat the Temple of Theseus at Athens, we find that the designer did not thoroughly know the style. It is true that the portico is, like its original's, hexastyle and the ponderous shafts have no bases, but rest properly on a simple stylobate; but it is equally true that the shafts have no cannellations [the dictionaries do not recognize this word, but it is just as good and useful as the verb "cannelate" that they do admit], and the frieze has been given Roman in place of Grecian triglyphs. It is such little grammatical slips as these that, although they make the purist sniff scornfully, really add to the interest of the Southern work, for it is really only by taking liberties with time-hallowed precept and established practice that changes are made and improvements, possibly, brought about. There is no more propriety for scorning the authors of such vagaries as these than there is reason for condemning them for taking liberties with the proportions of their orders, and recklessly disregarding Vignola's admonitions that a Corinthian column should have only ten diameters for its height. The Southern planter needed verandas, covered ones, and partly for economy's sake and more because it was the fashion of the hour wanted his porticos to protect two stories, but when he found that if he did what Vignola told him to do, the floor-space would be needlessly taken up by huge shafts that really supported no weight at all, and that his house would look more like a temple than a house, he decided to give his columns just such proportions as suited his problem, no



Sproull Homestead, near Cartersville, Ga.



"Etowah Heights," Etowah River, Ga.



Veranda of the Sproull Homestead, near Cartersville, Ga.

¹ See cut of Hansell House, Rosewell, Ga., page 96.

² Plate 20, Part XII.

matter what the books said. So if, as at "Etowah Heights," on the Etowah River, Georgia, the place of the Stovall-Shellman families, we find columns of great attenuation, we feel merely that the practical problem of daily needs has been solved. Here at "Etowah Heights" another difficulty was overcome, with some success and much ingenuity. It was obvious that it would never do to crown such lofty shafts with a simple Doric capital, the height demanded at least Corinthian treatment; and evidently the working out of a Corinthian cap was beyond the capacity of any of the workmen. But a satisfactory compromise was reached by building a bell, octagonal in plan, out of a series of mouldings and crowning them all with a square abacus. The result is a capital that at a distance serves well enough as a Corinthian cap, while it is only a near view that brings to light that it is an architectural hybrid, sired by Corinthian, dammed by Perpendicular. It is certainly an ingenious solution and one that serves a capital purpose.

It is such pieces of architectural *naïveté* that make much of the Southern work interesting, but they mark, too, a falling away in delicacy of perception from the work that was done in the eighteenth century along the banks of the Virginia rivers. It is almost certain that one could not find anywhere in Virginia such a florid piece of work as "Belle Grove,"¹ on the banks of the Mississippi, in Iberville Parish, La., the home of an obviously wealthy sugar-planter, built, it is said, "shortly after the Revolution." Anything more unlike what one's preconception of what a sugar-planter's house of those days might be expected to look like could hardly be encountered. For, in truth, the typical planter's house of that region, of direct West Indian and, so, Spanish derivation, is to be found in such houses as "Home Place,"² in St. Charles Parish, La., the home of the Haydel family, and "Beauvoir,"³ at Biloxi, Miss., long the home of Jefferson Davis, and now transferred to the ownership of the Sons of Confederate Veterans, to be maintained as a home for indigent Confederate soldiers. This type of one-story house is par-

ticularly attractive, because it so clearly suggests quiet domesticity, and not the pomp and parade to be looked for in houses whose exteriors declare that they contain abundant guest-chambers and elaborate rooms of ceremony. Yet, that the assurance of a spacious welcome, as it were, may be indicated without sacrificing the promise of domestic comfort is satisfactorily proved by such houses as "Dunleith,"⁴ built

early in the last century by General Dahlgren, near Natchez, Miss. That "Dunleith" is the legitimate development of the type expressed by "Beauvoir" is obvious at a glance, and the house, in spite of the presence of the unfortunate dormer windows, added by a later owner, is a very perfect and satisfactory specimen of the home of a wealthy planter in the far South. It is interesting, too, as a "reversion to type," expressing, as it does, a complete revolt

against the Greek influence: it comes much nearer achieving the gracility of the real Colonial work than does "Montebello,"⁵ the home of the Shields family, which also stands near Natchez, or "Burnside,"⁶ a Louisiana sugar-planter's house on the banks of the Mississippi, built by a Colonel Preston of South Carolina. These three mansions have about as much dignity, propriety and real architectural character as any one could desire, if one consents to accept the second-story galleries as domestic necessities, and hence, as they satisfy real requirement, that they have sufficient architectural propriety to escape challenge for illiteracy. It is to be noted that the owner of "Dunleith" seems to have had misgivings on this head, and in place of using the usual wooden balustrade for the upper-gallery railing, has sought not to mar the effect of his colonnades by using light iron railings, painted black so as to be practically invisible from a distance. The floors of such upper galleries do not of constructive necessity cut athwart the columns, for the sake of getting a bearing on them; the floors were carried out to the columns because of the

desire to secure more floor-space. The proof of this is to be found in those houses which have the second-story gallery period, but it is more interesting because of its association with the Civil War, as it was in the field of military operations, and was at times in the possession of the Federal troops, and, again, in the occupancy of the Confederates. An attempt has recently been made to have it transformed into an historical museum, with George Washington's will as its chiefest treasure.

The Court-house at Chester, Pa., which was built in 1724, has now a misleading air of quaintness, since the present spirelet-crowned tower, which gives the building its character, is a modern affair and replaces the original belfry.



"Meadow Garden," near Augusta, Ga.⁷



Fairfax County Court-house, Fairfax, Va.⁸

¹ Plate 16, Part XII.

² Plate 4, Part XII.

³ Plate 3, Part XII.

⁴ Plate 14, Part XII.

⁵ Plate 20, Part XII.

⁶ Plate 15, Part XII.

⁷ "Meadow Garden" is now preserved by the Walton Memorial Association as a memorial of George Walton, a signer of the Declaration of Independence, who in the older part of the simple structure entertained George Washington in 1791.

⁸ COURT-HOUSES. — Fairfax County Court-house, in Fairfax, Va., is a rather typical public building of the pre-Revolutionary

extending to hardly more than half the width of the lower one, the floor being supported by a system of concealed cantilevers, as in the case of the Sproull house,¹ near Cartersville, Ga., a house which is interesting because of being one of the comparatively small number where the Ionic order is used.

While the West Indian type of house with its flattish hip-roof is certainly distinctive of Southern architecture, there is a variation of the normal cottage type, common to all parts of the country, which is also distinctively Southern. In these alliance is made between the rather steep pitched roofs and the supporting columns — of often needless robustness — in so natural a manner that no protest is elicited. A perfect specimen of this class was "Concord," before it was destroyed; but there are others built at various dates, but all belonging to the same species. Mrs. Wilson's house, "Ashlands,"² near Mobile, Ala., is merely one of the class where due regard for the precedents of the type has been observed. "Inglehurst,"³ however, built near Macon, Ga., early in the nineteenth century, shows how the passion for columnar effects has overstepped propriety. Thanks to the luxuriant grace of plants and vines, the fact that these heavy brick piers nowhere support anything but a light wooden roof is well disguised, and one is aware merely of a delightfully homelike and picturesque effect. This house is absolutely native of the soil; built with timber grown upon and bricks burned upon the place by the labor of slaves, it is because of these things all the more cherished by its owners and regarded with interest by strangers.

One of the most interesting houses to be found in the South is "Edgewood,"⁴ near Edgefield, S. C., interesting because it resumes in itself almost all of the characteristics to which attention has been directed; and the fact that they are shown in this house, once the home of Governor Francis W. Pickens,⁵ in a somewhat debased form, seems to indicate that it was recognized that the full expression of the type-form had been reached. Here we have a modest structure, intended for use as an ordinary dwelling, rambling over the ground with true Southern disregard of space till the front spans a length of full forty yards. In the elevation of the first floor above the ground and the absence of rooms at the ground level, we find a reminder of West Indian derivation, while the division into main-house, wing-pavilions and connecting-galleries is distinctly marked. That the architecture is Colonial is told not only by the attempted, and to a good degree successful, refinement of the mouldings of the main portico and the decoration of the front of the raking cornice, but most of all by the artistic feeling that dictated the cutting away of the

architrave in a series of elliptical arches. In the flat pediments of the wing pavilions we find traces of the influence of the Greek Revival, while in the caps and bases of the columns of these pavilions we find the sort of naïve imitations of the proper forms that a colored carpenter might be expected to produce. And then, over and beyond all, the long and roomy veranda is provided as the prime desideratum. The whole structure makes so charming and attractive a composition that one can afford to forget that inaccuracies and imperfections of workmanship exist.

A very satisfactory knowledge of Colonial architecture might be acquired through a study of the older collegiate buildings of the country, more of which are standing than is generally suspected. Besides the "academy" buildings that are still to be found in many New England towns, which, in type, do not vary much from the belfried court-houses of the same date, there is a considerable number of dormitories, chapels and halls that were built for the larger

institutions of learning that give interesting lessons in proportion and sobriety of decorative treatment. Like her older buildings, Harvard will probably always cherish Bulfinch's "University Hall," and Rutgers College, at New Brunswick, N. J., will doubtless, in the same way, preserve "Queen's Building," designed by John McComb. William and Mary, at Williamsburg, Va.; St. John's, at Annapolis; the University of Virginia, at Charlottesville, and the University of North Caro-



Doorway to the South Building University of North Carolina, Chapel Hill, N. C. [1798.]

lina, at Chapel Hill, all these and others of the elder colleges have still in use and in good preservation many interesting buildings which are true specimens of Old Colonial architecture, and it would be interesting, some time, to group them all together.

But, interesting as the later houses are, they are to be regarded rather as marking the transition from the dignified Colonial work to the utterly undignified eclectic work of the present day. If there is any lesson to be drawn from the illustrations in this publication it is that a too free use of applied decorations can be as fatal to a fine piece of architecture as overdressing can be fatal to the asserted gentility of a woman, and many a good design in the Colonial style has in these latter days been made simply tawdry by the mistaken application of moulded decorations in superabundance. Generally speaking, the Northern designer in the eighteenth century showed more reserve, a greater sympathy with the style, a keener appreciation of delicacy than did his Southern brother. To the writer's way of thinking, the much-praised interiors of the Miles Brewton house, in Charleston, are far less satisfactory than many interiors to be found in Salem, Mass., Portsmouth, N. H., and Providence, R. I.

Governor Pickens could not sleep comfortably if he knew there was a guest sheltering beneath his roof who had been obliged, because of the presence of other guests, to put up with a rear chamber; therefore, he built his house so that all members of the household and all guests must have front rooms — there being no back ones. The story is too pretty to be questioned.

¹ See cut, page 110.

² Plate 13, Part XII.

³ Plate 11, Part XII.

⁴ Plates 10-12, Plates XII.

⁵ Governor of South Carolina during the Civil War, 1861-65. A very pleasant explanation is given for the extreme lateral elongation of this house, an explanation which quite comports with the courteous hospitality of the Southern gentleman. It is said that

Generally speaking, this too lavish use of applied decoration is to be taken as a sign of the decadence, a proof that the building was erected after, rather than before, the Revolution; but that it is not always safe to rely on such an inference is shown by the ceilings¹ at "Kenmore," in Fredericksburg, Va. If there ever was a case of over-elaboration this is certainly one, and the observer might well be excused for thinking that the redundancy and repetition, and, above all, the geometrical quality of the general composition, proved satisfactorily that the work and the building were late in date. But local legend satisfactorily accounts for and excuses this over-elaboration, and the fact that "Kenmore," was built by Colonel Fielding Lewis to please his wife, Betty, the only sister of General Washington, tends to prove that it belongs in time with the group of notable Virginia mansions on the James. The story is that these ceilings, overmantels, etc., are the work of certain Hessian prisoners of war who were quartered in the house and probably were delighted to find an agreeable occupation during their enforced idleness, and probably welcomed the money, which was unquestionably paid them, for their labor as a means of providing, possibly, certain delicacies for their mess or warmer clothing for winter wear. Since the mere occupation of idle hours was their chief object, it was natural that the general scheme

accounted for, while the certain lack of refinement and the geometrical quality of the design may be placed to the credit of the Teutonic understanding of grace.

"Kenmore" itself has the appearance of being only a part of an uncompleted whole, and considering the standing of the family, it is likely that Colonel Lewis intended to build a more elaborate house than this, and possibly the usual wing-pavilions were to be built later, giving the house finally the general effect of "Woodlawn,"² near Mount Vernon, designed by Dr. Thornton,³ and for Nellie Custis when she married Lawrence Lewis, the son of Col. Fielding Lewis and Washington's sister, Betty. There is a certain similarity between the two houses, and because of it we may surmise that "Kenmore," too, may possibly be one of Dr. Thornton's houses, though it is, of course, possible that Nellie Custis knew all about the house her father had meant to build and so urged Dr. Thornton to

make the home of her married life like that which her childhood's home might have been. Otherwise the heavy brick arcade is a meaningless and expensive freak. The arcade itself is unusual, as, with the exception of Mount Vernon, we can recall no other instance of a Colonial house where an arcade is introduced, although it was used in churches and in public buildings, as at Hanover Court House, Fairfax Court House and others. But in houses the use of the



The Hite House, Winchester, Va. [1751]



The Major Duncan House, Paris, Ky. [About 1790]



"Federal Hill," Bardstown, Ky.⁴ [1795-]

should be so planned as to consume the greatest number of hours' work, and thus the unneeded quantity is satisfactorily

¹ Plates 25, 6, Part XII.

² Plates 20, 22-26, Part VI.

³ THORNTON, DR. WILLIAM. — Born on the Island of Tortola, W. I., 1761. Educated in England and, in medicine, Scotland. In 1793 moved to Washington, D. C., and there resided until his death in 1828. He was, in 1794, one of the Commissioners appointed by Washington to survey the District of Columbia, and held the position until it was abolished in 1802. He later became Superintendent of Patents, and held the office up to the time of

arcade is only approximated by now and then introducing round arches in the porches, as at "Crewe Hall," Malvern

his death. In addition to his design for the United States Capitol, accepted April 15, 1793, he prepared a design for the President's Mansion. In the way of private practice as architect, he designed "Montpelier," Orange Co., Va., for James Madison; the "Octagon House," Washington, for John Tayloe; the "Tudor House," Georgetown, D. C., and a few others.

⁴ The homestead of the Rowan family. The song "My Old Kentucky Home" was written in this house by Stephen Collins Foster.

Hill, Va.; "Gunston Hall," on the Potomac, "Mount Airy," on the Rappahannock, etc.

While, as a rule, the eighteenth-century Virginia mansions were built of brick or wood, some were built of stone, as, for instance, the Hite house, in Winchester, Va., and, the most noted example of all, "Mount Airy,"¹ on the Rappahannock, the home of the Tayloes. Here the portico has an arcade of three arches, and the galleries connecting the main house with the wing pavilions are semicircular in plan, as are the similar galleries at "Mount Vernon." Taken in connection with its setting and its formal garden, "Mount Airy" is one of the choicest specimens of Colonial architecture.

Stone was not infrequently used elsewhere, particularly in Pennsylvania, by the Germans, and in the Major Duncan house, Paris, Ky., we find an interesting example, first, because it is built of stone

acter shows how strong a hold the style had on the people that, at that time, in a new settlement so far inland as Paris, such a house should have been built. As might be supposed, its forms and details are based on reminiscences

and so are somewhat simplified and ungrammatical, as might be expected when neither designer nor mechanic could drive over to look at the next house and see "just how the thing ought to be done." This house and "Federal Hill," at Bardstown, Ky.,² give grounds for believing that the Kentucky towns along the Cumberland Road are deserving of investigation by whoever next undertakes to consider Colonial architecture.

If one were to trust to inferences and resemblances, it might be proper to venture the supposition that

there should be included in the list of houses which were either designed by Jefferson, or whose design was affected by his ad-



The Rufus Greene Coach-house, Providence, R. I.



The Nichols Stable-yard, Salem, Mass.⁴ [1785.]

coated with rough-cast, and, next, because its Colonial char-

vice, the very refined mansion³ known as "Woodlands" that

¹ Plates 22-23, Part XII.

² See cut, page 113.

³ Plates 1, 28-30, Part XII.

⁴ By permission of Frank Cousins.

now stands in Fairmount Park, Philadelphia. But there is on the whole a more subtle indication of delicacy of feeling on the part of the designer of "Woodlands"¹ than is to be found in "Monticello,"² Jefferson's own house, or in "Montpellier,"³ which, though designed for his friend James Madison by Dr. Thornton, was affected by Jefferson's advice, so it is best not to force the facts, and we can but regret that the author of so good a piece of work must remain nameless till chance brings the proper record to light. The thoroughness with which the designer practised his calling is shown by the evident attention he paid to the stable,⁴ which, while unquestionably merely a stable, is none the less surely a piece of architecture. In fact, the thesis that the best of the Colonial work was designed by trained architects could be upheld on the evidence of the stables and out buildings attached to — in a literal sense, often — Colonial houses in the Northern States: witness this stable at "Woodlands," the Nichols stable⁵ in Salem, and a host of others. It is useless to look for work of the class in the Southern States farther South than Northern Virginia, since the milder climate demanded less substantial protection for horses and cattle, and so did not compel the attention of the designer to the same degree. Even at "Mount Vernon" the stables and carriage-houses have a severely utilitarian rather than architectural character.

The catholicity of taste and the universality of knowledge on the part of men of education in those days is, perhaps, enough to account for the architectural quality of the buildings erected at a time when there were so few who practised architecture as a profession. Evidence of this is found in the case of Joseph Brown, of Providence, an iron-founder and merchant, brother of one of the founders

of what is now Brown University, and himself one of the trustees of the college and its Professor of Experimental Philosophy. In association with James Sumner in 1774 he designed the First Baptist Church⁶ in Providence, built largely by the labor of Boston mechanics thrown out of

employment by the closing of the Port of Boston. He also designed, in 1774, his own house⁷ on South Main Street, now occupied by the Providence National Bank, a house whose peculiar curved pediment, or gable, seems to have been suggested by the broad gambrel roof, such as that to be seen in a street nearby, which was not uncommon at the time. With Stephen Hopkins he designed and built the

Town Market-house, now the Board of Trade Building, and besides these designed for his brother John the house built in 1788 at the corner of Power and Benefit Streets, at present known as the Brown-Gammell house.⁸

This house it was our purpose to illustrate as the type of the Colonial city house after the style had reached its fullest expression. Unfortunately, the estate has recently changed hands and, at the moment, the building is surrounded with scaffolding, the new owner having the purpose to

put the building into the most perfect repair and to restore it absolutely to its original condition. This will not be a difficult task, as the house has always remained in the use of descendants of John Brown, people of taste, abundant means, and a proper respect for the work of their ancestor.

The Brown-Gammell house belongs to a class of city house which once had its congeners in Boston, and still has them in Salem,⁹ Mass., Portsmouth, N. H., and Annapolis,¹⁰ Md., but it is rather distinctively a New England type.

The name Gorgeana — once Agamenticus, and now York, Me., — and the fact that it



The McIntire Garrison, York, Me. [1623.]



The Old Jail - York, Maine 1653.



The Minot House, Concord, Mass.

¹ Plates 1, 28-30, Part XII.

² Plate 21, Part XII.

³ See cut, page 114.

⁴ Plates 8-11, Part IX.

⁵ Plate 30, Part XII.

⁶ Plate 45, Part XII.

⁷ Plate 39, Part XII.

⁸ Plates 13, 16, Part VII.

⁹ Plates 37-38, Part XII.

¹⁰ See cut of Chase house, page 59, Vol. II.

s sometimes miswritten "Georgiana" is not unlikely to lead the enquirer into Old Colonial architecture to think that investigation in that quarter would be likely to bring to light some treasure of Free-Classic work. But the place-name and the place itself have nothing to do with the Georges and their times, and the town has less interest for the architect than for the historian, for whom it will recall the story of Plymouth Colony and the attempt of the Lord Proprietor, Sir Ferdinando Gorges, to establish for himself a dynastic monarchy in the New World. Gorges began to send out adventurers in 1606, but not until 1616 was anything like a settlement established, and that was later abandoned. Gorges was persistent, however, and by 1642 there was enough of a settlement on the Kennebec to make it worth while to secure a city charter for the town of Gorgeana, now York. The town has its architectural interest, however, for here stands, in a good state of preservation, one of the oldest English-derived buildings in the country, the "McIntire Garrison" (a title which it shares with a few other fortified houses still standing, as at Newburyport, Mass.), a two-story house¹ of considerable size, built in 1623, and in which, as also in the old jail now standing and built in 1653, some part of



View of White House, Treasury Building and Capitol, before the recent Restoration.

the townsmen found protection at the time of the French and Indian massacre in February, 1692.

That, having before them the thoroughly good and refined buildings that were so common at the close of the eighteenth century, the people of this country should have allowed their buildings of every description to sink to the level of debasing vulgarity that was reached in the third quarter of the last century is extraordinary, but is far from being unaccountable. The natural love of change for sheer variety's sake had something to do with this abandoning of the safe and well-understood methods; perhaps, even, the impending popular clamor for an "American style" had been heard murmuring in the distance, but neither of these was the most potent cause: this lay in the genius of the race, and there was no escaping from it. The Yankee was created to invent machines, and, giving vent to his passion, before he realized what he had done he had created the "Epoch of the Ready-made." What need was there, then, to think of proportion, or fitness, or propriety, or delicacy, or anything of that sort? All that the human needs of the day could possibly require was to be found in the next shop, and to be bought "by the

dozen." Doors, sashes, mantels, newels, cornices, mouldings, there they all were, and all else that was needed was a few nails, a few hours' work, and then you had something vastly better and more up-to-date than those prim-looking houses the forefathers used to build. The jig-saw is often singled out as the sole cause of this lamentable vulgarization, but, though a large, it was far from being the only offender. The blundering, brutal activity of the machine and the thoughtlessness of the manufacturer, in combination, created the condition which lasted up to the Centennial Exhibition of 1876, at which time it began to dawn on people whose artistic perceptions had not been wholly atrophied that it might be possible to depose the machine from its position as master, and reduce it to its proper sphere as a useful servant; and with the perception of that desirability began the rejuvenescence of arts of all kinds which has been so phenomenal a feature of American progress in civilization in the last quarter century.

It is quite probable that a few years from now, after the lately adopted scheme for the artistic im-

provement of the City of Washington has developed somewhat, and the parkway between the Capitol and the Memorial Bridge has come to be more used, people will become more familiar than they now are with the south front of the "White House"² and will come to realize that the south front is the front that James Hoban, patterning his plan after the Virginia fashion of fronting the house upon the river highway, intended should impress and welcome the visitor to the dwelling-place of the Na-

tion's ruler. The portico on the north front is of a later time than Hoban's, and as it has a certain satisfactory dignity of its own and is in reasonable accord with Hoban's work, it has for many years successfully dignified the north front and deluded visitors with the idea that they were approaching Hoban's front door instead of actually the rear one. In all probability, the renovations and alterations in and about the White House now just completed will be voted by most people to be satisfactory and successful, and, doubtless, this building now expresses very much what Hoban himself might have done if still in practice to-day. But there is just a possibility that the White House to-day is no more like the White House that Hoban had in mind to build than the structure which actually housed the first President was like Leinster House, near Dublin, which is said to have inspired Hoban's design.

As the object of these investigations has been to discover and point out types rather than to make a record, however imperfect, of even a large part of the great number of interesting buildings still extant, — but for a large part easily reducible to a few groups when architecturally considered, — attention should be directed to the Vanderveer house in

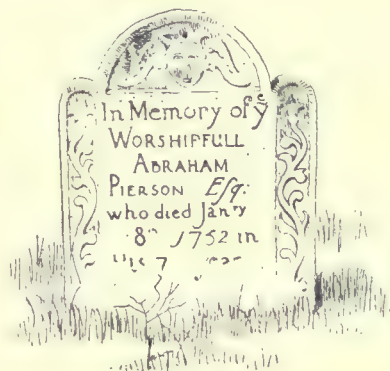
¹ See cut, page 115.

² Plate 46, Part XII.

Flatbush, Long Island, N. Y., built in 1798. While its Dutch derivation is strongly marked, it has the rather unusual interest of being a balanced and symmetrical composition, a main building¹ and extensions, or wings, upon either side, after a fashion not at all common at the North, where it has been rather the habit to extend always in one direction, until at length the middle-class houses² of low cost crystalized into what may be called the telescopic type, each successive addition being smaller than the last, looking as if it were the intention that all should be slid together and sheltered within the main structure overnight. The Bergen Homestead, at Flatbush Avenue and the Albemarle Road, in the same township, is a much older building, and belongs to an earlier phase of the Dutch architecture of New York State. Kingston is another New York town still strongly tinctured with Dutch feeling, but the only house now standing that escaped the fire set by the British in 1777 is the Van Steenbergh house, although the Ten Broeck house, built in 1676, where, later, the New York Senate first assembled, and now purchased and cared for by the State as an "historical monument," was not much injured by the fire.

It is doubtful if the hurrying New Yorker ever gives to Trinity or St. Paul's churchyards a passing thought, except to feel irritation at the idea that any people can be so little worldly-wise as not to take steps to get handsome incomes from such costly building sites. Strangers, having more leisure to investigate, know that in both these resting-places

Southern mortuary art offer. The plain slate slab that accords so soothingly with the greens and grays of the country churchyard is rather the type at the North, and while the lettering is often of great elegance, the death's head or cherub's head, with palm branches or wings and a border of conventional leafage, that in varying forms are used as decorations are interesting more because they are archaic than because they are artistic. A large part of their interesting qualities lies in their curious, amusing and often amazing epitaphs. In the latter class is found to be *facile princeps* one in the Phipps Street Cemetery in Charlestown, Mass., which declares that



Oldest Stone Coppy Millbury Ground



HERE LYES INTERRED YE BODY OF MRS. ELIZABETH PHILLIPS WIFE TO MR. ELEAZER PHILLIPS WHO WAS BORN IN WESTMINSTER IN GREAT BRITAIN AND COMMISSIONED BY JOHN LORD BISHOP OF LONDON IN YE YEAR 1718 TO YE OFFICE OF A MIDWIFE AND CAME TO THIS COUNTRY IN YE YEAR 1719 AND BY YE BLESSING OF GOD HAS BROUGHT INTO THIS WORLD ABOVE 130,000 CHILDREN. DIED MAY 6, 1761. AGED 76 YEARS.

The stone now actually bears this extraordinary record; but the character of the figures and their spacing make it plain that the number of births was three thousand and that it was later maliciously magnified by the prefixing of a one and the suffixing of a final naught.

In the South, where the pomp



Gravestone at Fort Griswold, Groton Heights, Conn.



Gravestone of Thomas Clark, Mate of the Mayflower, Plymouth, Mass.



Gravestone at Fort Griswold, Groton Heights, Conn.

there are some interesting tombs and gravestones. Northern churchyards, however, do not show in tombs and gravestones the same architectural qualities that examples of

¹ See cut, page 124.

² MIDDLE-CLASS HOUSES. — A very excellent example of the dwelling-house which men of the well-to-do yeoman class built for themselves is the Josiah Day house [Plate 2, Part XII], in West Springfield, Mass., built in 1754, and it may be taken to indicate either a certain change in the building-fashions of the time or else

and circumstance of family were more obvious in daily life, it is natural that the tombs and gravestones should take on a more architecturally monumental air, and many interesting

may mark the increasing prosperity of the family, for, whereas this house at West Springfield is substantially built of brick, the Ambrose Day house, built in 1725 by a member of the same family, at Westfield, not far away, was a frame house with a pargeted, or rough-cast, front, a style of exterior finish at one time much in vogue in certain parts of New England.

tombs and monuments of the period are to be found in the churchyards and private burying-grounds from Maryland southward, while mural tablets bearing the family coat-of-arms and more or less elaborately treated with carving decorate the church and chapel walls and by the quaint phrasing of their epitaphs make plain that they belong to an earlier civilization than ours.

It must be evident that it was the writer's intention to let this paper end with this slight reference to the last resting-place of the men whose homes in life have been the subject of these investigations, but at the last moment—long after the eleventh hour has struck—there come to hand photographs of an extremely interesting house¹ at Binghamton, N. Y., which should not be omitted from a record that has been allowed to extend over into the Greek Revival period. It would be difficult to find a clearer case of Transition—it is pleasant to treat the subject with full architectural dignity—than this little house affords. The original house, with its central hallway, its four chimneys in the outside walls declaring an open fire-place for each of its four rooms and, above all, its porches, both front and rear, is clearly of the eighteenth-century type common to central New York, the front porch showing an interesting vagary in the planning which evidences thought and archi-

tectural purpose on the part of the designer. Later, when the Greek movement was the talk of the day, the owner seems to have felt that he must be in the fashion and so built at one end a screen wall with Classic attributes and, to show his originality, quite as much, possibly, as to gain space, introduced a species of two-story bow-window in the middle—essentially repeating the Boston "swell front." The plebeian extensions and additions at the other end of house, added at a still later day, serve to show to what depths of architectural ignorance building matters had been allowed to sink in the third quarter of the last century.

The appearance of this circular or segmental bay or pavilion is something altogether notable, not only as a confirmation of the belief in the swell-front as peculiarly a Boston institution, but also as a reminder of the absence of anything but quadrilateral forms in Southern work, excepting, of course, the fully circular forms adopted for certain out-buildings, as mills, smoke-houses and so on. Even the half-octagonal seems to have been rarely used, the Harwood house in Annapolis being the only building we can recall that exhibits this form, but of a later day we find in the Cobb house near Athens, Ga., a rather interesting application of the octagonal treatment which also may be considered one of the final forms of development of the wing-pavilion.

¹ Plate 47, Part XII.



House of Gen. T. R. R. Cobb, near Athens, Ga.

The Massachusetts State-house, Boston.



SINCE the attempt to do away with the "Bulfinch front" of the Massachusetts State-house was the inciting cause of the publication of *"The Georgian Period,"* it seems proper here to give some slight indication of the character of the arguments that at last prevailed and secured the preservation of the building, and there are given below a few of the many that, at one or another of the legislative hearings, were addressed to the joint committee charged with the investigation of the question.

While the general public, not only of Boston, but of the State at large, showed a great and sustained interest in the matter, and argued the case convincingly, both pro and con, the chief factor in the fight — the discussion was often very animated, to say the least — was the Boston Society of Architects, and, more specifically, its President, Mr. Charles A. Cummings, who, in the final effort in 1895 (the question had to be debated before three several legislatures before it was finally settled in favor of the contention of the Society), was ably seconded by Mr. Clement K. Fay, a lawyer, who voluntarily charged himself with the burden and expense of conducting the case. The earlier efforts toward securing the preservation of Bulfinch's work were based mainly on architectural arguments, and though they were effective in deferring final action, it was felt wisest that at the final hearings the greatest stress should declare itself in the way of an appeal to the sentiment of the community, and preservation was finally voted as a matter of sentiment rather than because preservation was both architecturally and economically desirable.

In brief, the early history of the building is this:—

On January 30, 1795, the Legislature appointed the Hon. Edward W. Robbins, Speaker of the House, and Charles Bulfinch, architect, "to act as agents in building the State-

House," the most important building undertaking of the day and the first public edifice of importance to be built since the close of the Revolution. The corner-stone was laid July 4, 1795, and the Legislature opened its first session in the new building January 11, 1798. The cost of the building had been \$133,333.33.

In 1853, because of the demand for more space, a large addition was built on the north [rear] side by Mr. Gridley J. F. Bryant, and in 1867 some very considerable changes in the interior of the original building were carried out by Mr.

William Washburn: these consisted, in the main, of the introduction of mezzanine floors and the finishing off of rooms in the roof of the building. The changes carried out by both Bryant and Washburn were matters of record, but during the work of preservation and restoration in 1896 evidence came to light of a seemingly innumerable number of changes and alterations carried out by nameless somebodies under unrecognizable authorizations; for instance, when or by whom the original lantern crowning the dome was replaced by the one which is most familiar to living men is not known.

The work of preservation in 1896 was entrusted to Messrs. Arthur G. Everett (of the firm Cabot, Everett & Mead) and Robert

D. Andrews (of the firm Andrews, Jaques & Rantoul), with Mr. C. A. Cummings as consulting-architect, and consisted, besides the strengthening of foundations and floors, of the removing of every trace of Washburn's work — Bryant's addition had already been torn down to give place to the new annex on the north — and the fireproofing of the roof and dome.

An appropriation of \$375,000 was made for the restoration and fireproofing of Bulfinch's work, a sum which the proponents of the scheme for an entire new building declared insufficient for the work. The architects administered



A Corner of the Council-Chamber.

their undertaking in so efficient a manner that, although \$111,000 were expended upon furniture and certain work on the approaches and terraces not contemplated in the Act authorizing the expenditure, they were able to close their accounts with an unexpended balance from the original appropriation of nearly \$40,000. The defenders of Bulfinch's work have been amply justified as economists, while the lesson that was given to the present and future generations as to the value of sentiment and the veneration that should be accorded to the tangible evidences of historic occurrences has been worth far more than the value of the time spent at the hearings.

If the stenographer's notes of these many hearings should be examined, abundant evidence would be found that the men of Massachusetts have, in spite of their seeming nonchalance and reserve, a warmth and delicacy of feeling that on occasion can find forceful utterance with a semblance of Gallic effusiveness. Of all the words that were spoken there were none that went more directly to the root of the matter or appealed so effectively to the conscience of each hearer than those spoken by the venerable Col. Henry Lee, who might almost be called Governor Andrew's War Secretary. Col. Lee's remarks follow the two or three selections we have

course, officially received in the State-house by Governor Brooks. Monroe was so much pleased with the building that he asked to be introduced to Mr. Bulfinch; and it was in consequence of this visit, as it is said, that Mr. Bulfinch made the plans for the restoration of the Capitol at Washington.

"Doric Hall, the hall where the regimental colors are preserved, was familiarly called by this name during the first part of the century. It was in this hall that the meeting took place, once famous, at which Mr. Webster made his great speech in protest against the admission of Missouri. No mention will be found of this great occasion in Mr. Curtis's '*Life of Webster*,' because at the time he wrote that book Mr. Curtis thought it might wound the susceptibilities of the South. All the same, the meeting was held and the speech was made; and the substance of it probably remains in the address which this meeting published as the protest of Massachusetts against the extension of slavery in 1820.

"At that time the colors sent by Stark to Boston, after the Battle of Bennington, were still preserved, with the Hessian drum and musket, in the Senate chamber. By an unfortunate tidy turn of Mr. Messenger Kuhn, who found they were moth-eaten and dirty, the colors were destroyed in a spring cleaning under his direction. Doubtless he said that the old colors were out of repair, and that new ones would last better. Still, some of us are sorry that the eagles which the Landgrave of Hesse borrowed from Charlemagne and the Roman Empire did not escape the hand of modern repair and improvement. We lost the chance then to say:—

'So even Roman banners fall
To hide the time-stains on our wall.'



The Ends of the Old Senate-Chamber, before the Restoration.

made from the interesting series of tracts that were given wide circulation during the discussions.

"A Century of the Commonwealth."

[BY EDWARD EVERETT HALE.]

"It will be ninety-nine years on the fourth of July since the corner-stone of what was long called the 'New State-house' was drawn to its place by fifteen white horses. The number of horses indicated the number of States in the Union; Vermont and Kentucky having been added to the old thirteen. Samuel Adams was Governor, and laid the corner-stone with due solemnity. With the next celebration of Independence, then, the hundredth year of the State-house will begin.

"It was intimated in some journal last week that the century which has passed has been so uneventful that the New State-house has no very interesting historical associations, before those connected with the War Governor and the War. It would be curious, indeed, if this were so. It would have startled George Cabot, Josiah Quincy, Elbridge Gerry, Caleb Strong, Christopher Gore, or their contemporaries, had they been told that nothing of much dramatic interest transpired in those halls in the earlier part of the century. It would have surprised Charles Bulfinch had he been told that the building he had planned had not won a place in history before it was thirty years old.

"When President Monroe visited Boston in 1817, he was, of

"The Commissioners now tell us about the whole building what Mr. Kuhn said about the banners; it is old and out of repair, and a new one can be had for money, and the State is rich.

"The State conventions of 1820 and 1853 were both held in this State-house. The wealth of oratory and of wisdom, from all men of mark, was lavished here. Men sat in those bodies who had never served in the General Court, in their readiness to help in framing permanent institutions of the Commonwealth. Webster, Story, most of the judges of our own courts, indeed, have sooner or later taken part in the deliberations here. In 1853, Sumner and Phillips, neither of whom ever sat in the Legislature, were in the convention. In State Legislatures and public hearings I have heard Charles Francis Adams, Benjamin Franklin, Thomas Peleg Sprague, Francis Wayland, Edward Everett, and many others, orators or statesmen; some of them in the days when the State-house was not half a century old.

"Every European traveller of distinction, who had any claim to be presented to the Governor of his time, was taken, of course, to the State-house. It would be fair to say that, with its wealth of archives, the two charters, the statue of Washington, the relics of the older monument, it represented the Commonwealth as no single man could do. Lafayette was received here in 1824; a few years later General Jackson was received here. The ceremony was the more distinguished because the hosts supposed his advent to the presidency to be a permanent injury to the Constitution; and they were obliged to show, in every detail of their hospitality, that they were Americans and gentlemen, though they did not 'Hurrah for Jackson.' Princes of every grade, from Keokuk and Blackhawk round to the Prince of Wales and Prince Alexis,

have been received here. It was after an hour in the Governor's room, where the Earl of Ellesmere, the Governor of Canada, had seen Andrew's ministrations in their detail, that he thanked the Governor for his hospitality and said, 'I understand your institutions as I never did before.'

"Indeed, it was the work of the War, with the great War Governor and the loyal staff who served him so well using every inch of the State-house for the duty which Massachusetts had in that crisis, it was this, more than everything else, which has endeared the old New State-house to this generation."

"The Crown of Beacon Hill."

[BY CHARLES A. CUMMINGS.]

"THERE are signs that the people are waking up to the danger which threatens the State-house on Beacon Hill. They must do more than wake up, if they wish to save it. The impression has become general, the press has lately fostered it, that its destruction is a matter of necessity; that its foundations are weak, its

"It is true, further, that the interior disposition of the wings at the ends of the building as executed by Bulfinch was changed in the lowest story during the tasteless and unskilful alterations made some thirty years ago, under the direction of Mr. Washburn, by the insertion of an intermediate floor, which divided the ample chambers of Mr. Bulfinch in order to give the Legislature some necessary committee-rooms, but which greatly detracted from the propriety and dignity of that portion of the interior. These additional rooms have now been rendered unnecessary by the ample provision made by Mr. Brigham in the extension buildings, now nearly completed, and nothing prevents the removal of the intermediate floors and the restoration of the wings to their original condition.

"But all this has really very little to do with the case as it now stands. If the Commissioners wished to retain the present building, there would be nothing heard of its bad condition. They would go to work quietly where they found repairs needed and put it in a good and safe condition. They do *not* wish to retain it. It is very old, they say; it is a hundred years old; it cannot stand much longer; better take it down now while we are concerned with it, and have something new and more in accordance with what we are just finishing behind it.



The Daniel H. Peirce House, Portsmouth, N. H. [1799.]

woodwork decayed, and its general condition unsafe and threatening ruin.

"It is very necessary to say with emphasis that this is an entirely false impression, and that among the various parties directly interested in replacing the present building by a new and more ambitious structure not one has claimed that there is any weakness or failure in any part of the State-house except in the dome. The dome is a small hemisphere about 50 feet in diameter, of which the framing is of pine joists or planks, considerably lighter, no doubt, than we should use to-day in a similar work, and which rests on two wooden trusses. These trusses have been carried down at one extremity by the weight (as is understood) of a large water-tank which was put in at the time the elevator was introduced. It is also doubtless true that the framing-timbers just spoken of have suffered more or less from dry-rot and ravages of worms. But the replacing of these timbers with sound ones of greater size, and the blocking up of the dome to its true level, is a trifling matter, involving (as one of the Commissioners admits) no difficulty and small expense, and could be done without any interference with the daily use of the building below.

"Well, it is not to be doubted that their new building would be in many respects of construction better and safer than the old one. It would certainly be more splendid, and more in accordance with modern methods. But is that the only consideration?

"We say, No, nor yet the chief consideration. What is most valuable is the State-house of a hundred years ago, its history: its associations with the men of other days, the inexpressible, undefinable flavor of earlier times when life was simpler and when the name of Massachusetts stood for all that was noble and fine in citizenship, can never be transferred to a new State-house. Add to this, which is a consideration rightly enough characterized as "sentimental," the simple, noble and dignified aspect of the building and the extreme improbability that any more ambitious successor will ever possess these qualities in equal measure, and we are justified, I think, in saying that the destruction of the State-house would be a lamentable concession to the modern American spirit which carries us every year farther away from the 'nobler modes of life, with sweeter manners, purer laws,' which our fathers knew, the spirit of false progress, false ambition, false pride."

This series of tracts was admirably effective, but as they lacked the emphasis of vocal inflection and did not afford ocular proof of the sincerity and earnestness of the protestant they did not have the force and effectiveness of the words personally addressed to the joint committee by many distinguished and humble citizens alike. It was a real intellectual treat to attend those hearings. But of all the words that were uttered none, probably, were quite so impressive as Colonel Lee's.

[REMARKS OF COL. HENRY LEE.]

"THIS is a matter of sentiment, as Governor Rice said. He who does not value sentiment ought not to be here. John Winthrop valued sentiment, or he would not have come here; so did his companions. They had nothing but sentiment and piety to preserve them and keep their courage up, as had the Plymouth

City-hall; I don't. There was Sir William Phips's house, that old buccaneer, to fulfil the dreams of his boyhood; and when I was a boy, it was used as the Boys' Asylum; that stood down on Charter Street, a grand old building. There was the house of Governor Hutchinson and his father, which house was so fine that, after Hutchinson was made Governor, he said he didn't want to go and live in the Province House, because he had a better one down at the North End; that and the house of Sir Harry Frankland stood side by side in Garden Court Street. That house I have seen in my boyhood, and am one of the few now living who ever saw it, a most remarkable specimen of Provincial architecture; but pulled down ruthlessly. It would have been well to have preserved it. There was the beautiful Hancock house, well remembered; and Governor Andrew did all that he could to preserve it. It would have been most appropriate for the official residence of the Governor of Massachusetts, and could have been bought for less than you paid for an ordinary house on the other side of the way a few years afterwards; and there, sentiment, if it had ruled the hour, would have been found in the end to have been profitable. There were long lines of houses: all Pemberton



The Van Lew House, Richmond, Va.

Fathers. It seems to be rather late in the day for us of Massachusetts to abandon sentiment. It has money value as well as its moral value. When I first remember Boston, it was filled with sentiment. The buildings, which stood mostly apart with their gardens, were Provincial, some of them going back to Colonial times. As the city grew — as the town grew, for it was not a city then — as the town grew and room was wanted for the population, these old buildings came down gradually and gave way to blocks of buildings; but many of them might have been preserved, and in looking back, we see that if the sentiment of the time had inspired people to their preservation, there would have been money value in it. There stood the old Province House, a proud old building, one of the few remains of Colonial magnificence, built in 1679 by Peter Sargent, for many years the vice-regal court of this Province, the abode of nine Provincial Governors, one after another, from a testy old Colonel of Marlborough's army down to Sir William Howe, who left it at the time of the evacuation of Boston. That might have stood behind its oak-trees on its terraces, a grand, stately old building, and would have been much handsomer, in my opinion, than our new City-hall — I suppose Mr. —¹ would have preferred the new

Hill was covered with them; Peter Faneuil's house, the giver of the hall; there was the house of Sir Harry Vane, afterwards Rev. John Cotton's house; there was Governor Bellingham's house; and these with their grounds would have made a beautiful park for the city, and we should not have had to go out five or six miles to find our park. It would have been well to have preserved them.

"There were fortifications. Some one spoke here as if there had never been any associations in this country, ex-Senator —, no other associations but the Revolutionary associations. I think there have been a great many associations, but if you come to Revolutionary associations, there was the fortification on the Common that was levelled when I was in College; there were the fortifications at the South End; there were the fortifications on Mystic River, where afterwards the convent was built, and a cordon of earthworks from Mystic River through Somerville, Cambridge, Brookline, Roxbury, ending with Dorchester Heights; memorials of the Siege of Boston and of Washington's trials. And I think a beautiful parkway could have been made and these fortifications preserved for a very small amount of money, and sentiment would have been found to have been economy in the

¹ A previous speaker, who favored the demolition of the State-house.

end. But those were the interesting monuments of my boyhood and youth.

"A monument, what is a monument? There were some rich men who thought a monument ought to be something new; they had Mr. —'s idea about it, that it ought to be something new, something in the present style. I don't know whether the dome of St. Peter's had been changed to the modern style to attract people or not! They thought this monument ought to be something new, something pretty fine, finer than the earthworks which were there. When my father took me over to see Bunker Hill, there were the earthworks; one could see the redoubt on which Prescott stood; see the breastwork; see where the rail fence ran. One could see all the way down to the Navy Yard, to Moulton's Point, where the British landed. That was something like a monument; it was not a mere *record*, which the Monument afterwards was; it was a *reminder* of the scene, and that is what a monument should be. You stood there, and all the sentiment of the battle came to you. Now, you go there, and you stand upon a hill, nicely graded, and all the redoubt and breastwork filled up and erased, and you have the pleasure of seeing an Egyptian obelisk! Well, it is a matter of taste: to me the old earthworks would have been more inspiring, more suggestive, without the Egyptian obelisk. Mr. — has a different mind. It is a free country; we all have a right to our opinion.

"If you want to save the State-house, you want to save it as a matter of sentiment: it is easier now that they have built that remarkably exaggerated building behind.

"During the war, when Governor Andrew worked night and day, when war as well as peace was carried on, the State-house was sufficiently large. What they want a building seven times as large for, I don't know, unless every legislator is seven times as big as he was in those days. I was to-day guided through; I went to the farther end. I was told you were to be in No. 29. Then I came to No. 8. I could not come without a guide. What you want such a building for, I don't know; but it is built. I suppose you want it, as Mr. — says, to advertise the State; or it was wanted for some other purpose. Well, I think it is a great pity.

"A great many years ago, my father bought a house in Brookline. It was an historic house; it was, part of it, 230 years old. In that house had been born Susannah Boylston, the mother of John Adams, the first John Adams. I have a letter of John Adams's, saying that he has not been there since he was a youth and brought his mother on horseback on a pillion behind him. The carpenter told me when I wanted him to make some repairs for my father, 'I tell you, Mr. Lee, the cheapest thing you can do is to pull that house right down.' He found that there was some dry-rot in it, that there were some of the studs worn off at the bottom, and some other things; and that carpenter was of Mr. —'s opinion, that a new house was wanted; that it would *advertise* my father better than the old house. And I did not do it; I kept the old house in spite of its being "powder-posted"; I have kept it, it is now forty years, and I can say that I never go to that house, for I don't live in it, one of my sons lives in it, I never go to that house without an active sensation of pleasure. Why? Well, when you go abroad, what do you go to see? Do you go to see the *new* houses in London? Do you go to see the new Law Courts? Do you go to see that griffin that they put up where Temple Bar stood? No, you go at once, the minute you can dust your clothes, out you go to see Westminster Abbey. I have no doubt there is rot in Westminster Abbey. I have no doubt some stones have crumbled, and I think it *would* advertise London if they built a new one. But what should you think when you came to London and asked for Westminster Abbey and they should say, 'Well, you can't see the Abbey, but you can see a model of the Abbey; it was thought in the way and that we ought to have something new, something to *advertise* London, and we have taken down the Abbey'?

"Now, is it healthy? Perhaps that is one reason they took it down: took it down because it was too old and too much dry-rot in it, and they wanted something new, something up to the times, Mr. —. And the Tower, 'Well, yes, you can see the Tower, but who wants to go and see the Tower'? Why, you do, the American, who is going to pull down the State-house. You go abroad on purpose to see the Temple, the Tower and the Abbey and all the antiquities that you can find in London, not looking at anything else.

"Then some say this State-house is only a hundred years old. Governor Long found that out last year; only a hundred years old! Well, I have seen the Abbey and I have seen the Temples of Pæstum, and Augustus Cæsar stood and looked at them and knew no more about who built them than I do; but his feeling of antiquity and association was just the same as mine when looking at the Abbey.

"You want a reminder if you come to the State-house. You

don't want a new building to recall that here was the old State-house once, built by Bulfinch, and which had witnessed the first hundred years of the history of the State. It is all the history there is. Governor Long doesn't seem to think there is any history. Now, he has been one of the Governors; there have been thirty-five Governors since this building was built, and they have all been good Governors, and it is hardly to be supposed that there is *no* record, that we have had *no* history all these hundred years. There have been many interesting events. He said there had been no war, excepting the War of the Rebellion. That was rather a mistake: we had the War of 1812, which was a very distressing war, too; it robbed us of most of our property and was one that we were very averse to. We had the victories of 1812. Up through the streets marched Commodore Hull and Captain Dacre. They lived together in the Exchange Coffee-house, and came to the State-house to pay their respects to the Governor. There was the fight between the '*Chesapeake*' and '*Shannon*'; the women were witnessing from the dome with anxious eyes that terrible defeat.

"There were many events I remember: the coming of Lafayette in 1824, who was received here, as he was the next year, when he came to the laying of the corner-stone of the Bunker Hill Monument; that is something of an event. President Monroe came here in 1817; that was something of an event. There have been four or five presidents here since then.

"We come down to the Civil War. Why, he said, Governor Andrew — yes, he believed there was a war — but he thought Governor Andrew was on the steps; it was not *in* the State-house; he was on the steps; he gave the flags and he took the flags on the steps. Well, if you should be inclined to save your father's house and somebody should say to you, 'Why, I saw your father bid you good-bye in the stage-coach on the steps.' Yes, but I saw my father in the house, too. There was something done in the State-house in those long, tearful years of agony and weariness, heart-breaking, disappointment and losses; the procession of young men coming to offer themselves for service, saluting the Governor, like the gladiators the Emperor, 'We who are about to die salute you.'

Do you suppose there is no feeling connected with the rooms where the Governor sat for those four years? a man of peace called upon suddenly to prepare this State for a fearful war, and preparing it in spite of ridicule, in spite of denunciation, and preparing it so promptly that Massachusetts was the first State: the first men who were sent properly equipped and armed for the war were the men of Massachusetts. The whole world wept for Lincoln's death; are there no tears for Andrew, who fell, after the war, as much as Lincoln? He was killed by an assassin, but if he had not been, he would have died in a short time from head and heart weariness. Do you suppose Governor Andrew could have sat here those four years, night and day, for he was here much of the time night and day, working and enduring, and feeling that he had been, more or less, instrumental in bringing about the deaths of all the flower of Massachusetts, without any emotions? Was there no association? You have the association with Bunker Hill — for what? A battle of four hours. Has a battle of four years no association for this building, the agony of those four years? Men, haggard with anxiety and grief, and the mourners going about the streets from every house; Rachel weeping for her children and would not be comforted because they were not. Is there no association for this building, where the headquarters of the whole Government of the time were? It seems to me absurd.

"I should like to read a small sentence from William Morris, on this subject: 'No man who consents to the destruction of an ancient building has any right to pretend that he cares about art; or has any excuse to plead in defence of his crime against civilization and progress save sheer brutal ignorance.'

"Now I have only one word more to say. In 1870 the Commune in Paris pulled down the Tuileries. I was there the next year; I saw the destruction. They pulled down the column on the Place Vendôme, of which they had been so proud. Now the whole of France is all alive with admiration for Napoleon. They destroyed the Hôtel de Ville with its priceless treasures. What was it? The work of brutes. Now we are proposing to destroy not our Hôtel de Ville, but our State-house, and do it deliberately, in cold blood. If any of you should be hauled up for killing a person, the judge would make a distinction whether you did it in hot blood, whether you did it under provocation, or whether you did it in cold blood. If you did it in cold blood, he will hang you; if you did it in hot blood, he will let you off with imprisonment for life. So, we are to be more brutal, more culpable than those brutish Parisians who destroyed their monuments! We do it in cold blood. In this case, there is no excuse; you are doing it in cold blood."

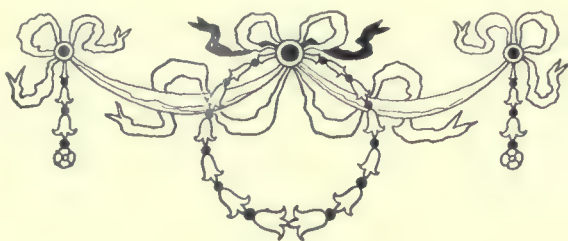
The battle that was waged in Massachusetts over the

Bulfinch front of the State-house finds an echo in the contest which is at this moment going on over the retention or the destruction of the present City-hall¹ in Hartford, Conn. Curiously enough, this former State-house is by some said to be also the work of Charles Bulfinch,—and the cupola looks as if it might have been designed by Bulfinch, but if this is so it is curious that it is not mentioned in the autographic list of his buildings which was found amongst Bulfinch's papers. But whoever was the architect, the building, erected in 1796, is an interesting one, and as the Connecticut His-

¹TOWN, ITHIEL. — Born in 1784. Died, 1844. In partnership with A. J. Davis he built the State-house at New Haven, and later in his career he designed the (old) State-house of Indiana and the North Carolina State-house. The City-hall (not the old State-

torical Society, the Daughters of the Revolution and kindred societies are making the same sort of appeal to the sentiment of the community that eventually proved successful in Boston, and have already secured a sort of stay of proceedings, it may be hoped with some degree of confidence that the ultimate outcome of the agitation will rank the chief city of Connecticut alongside of the metropolis of New England as communities where the intellectual rights of civilization are respected, and success here will encourage similar effort in the case of valued "monuments" elsewhere.

house) in Hartford, Conn., was also his work, and some of the Government buildings at Washington were built after his designs. He built many houses and churches in the Connecticut Valley, from Northampton to New Haven, and also in New York State.



Envoi.

IN bringing to an end his enjoyable connection with this work the editor feels obliged to confess to a regret that so important an undertaking could not have fallen to the share of some one who, besides being better fitted for the task, might have had at command both the necessary time and the equally needful capital to do thoroughly and well what has been done so imperfectly.

It is "a thousand pities" that when architects began, twenty years or so ago, to turn their attention again to the possibilities that lie in the Georgian style—when it is used with discretion and refinement—there was not in existence some such comprehensive work as this. For the lack of it and through the imperfect understanding of the style which naturally grew out of this lack the country has been endowed with a vast quantity of buildings, intended to express the spirit of "Old Colonial" work, which, because of their ill-considered proportions and vulgar overdressing with applied ornament, are too often mere caricatures of the style.

On the other hand, it is doubtful whether such a work as this could have been brought out much earlier. In a large measure it results from the following up of clues afforded by the chance observation of the ever-wandering amateur photographer, whose name is legion and whose footsteps cover every portion of the country. A score of years ago the

"kodak" and the amateur photographer were not, and all that the architect had for his guidance were such notes as he could make and such inferences as he could draw from the comparatively few examples of good work that could be found in his immediate neighborhood.

We are profoundly grateful for the large amount of assistance we have had in the way of written data, loaned photographs and drawings of measured work voluntarily placed at our service, without demand for compensation, by many different individuals.

To select for special expression of gratitude any of these appreciated coöperators is somewhat invidious, but we feel that we ought to make special acknowledgment of the kindness of the officials of the Massachusetts Institute of Technology, who placed at our service the measured drawings made by the students in their Summer School of Architecture—which acknowledgment equally signalizes our appreciation of the intelligent activity of the students who did the actual work. But beyond this, thanks are due to Mrs. Thaddeus Horton, who not only has contributed several interesting papers on Southern work and has placed at our service a large collection of photographs of Southern buildings, but has also secured valuable material through the use of her own camera.

WM. ROTCH WARE.



The Vanderveer House, Flatbush, L. I.

Colonial Work in the Genesee Valley.



IN all America there is hardly to be found a fairer or more fertile region than that part of New York State embraced in what is known as the "Phelps and Gorham purchase" — the "park-like Genesee Country," as Mrs. Van Rensselaer has most felicitously called it. The Senecas,



The Old Rochester Market; now destroyed.

whose villages and yellow cornfields once lay thick on either side of the broad, fordable river, gave it the name of the Beautiful Valley, and surely none could be more fitting.

Rising in the precipitous region south of Portage, the Genesee, in its first miles, pursues a tortuous course between narrow banks, until, in the vicinity of Mount Morris (whose Indian name meant "where the river forsakes the hills"), it enters a broad, undulating country, part clear, part wooded, and gemmed by many crystal lakes. At Rochester it attains the level of Ontario by means of two high cataracts, and for the remaining few miles of its course flows slowly and soberly between the confining walls of the famous gorge of the Genesee.

The beautiful country drained by this noble river has been, from the earliest times, a favorite dwelling place of man. Far in the past, it was the centre and stronghold of the Iroquois nation — those Romans of the ancient American world. The first white faces that appeared to them there came probably from France — devoted Jesuit missionaries and adventurous *coureurs du bois*, to whom the region of the Great Lakes, even beyond the Mississippi, was already familiar ground when, by the Dutch and English on the coast, all west of Albany was still referred to as the "great unknown country." The French, however, never made secure their foothold on these shores, and it was, after all, the English who, by purchase and treaty, supplemented by a liberal and judicious use of fire-water, dispossessed the aborigines and, in the slow course of time, evolved the average American of to-day.

The Falls of the Genesee, situated as they are between the

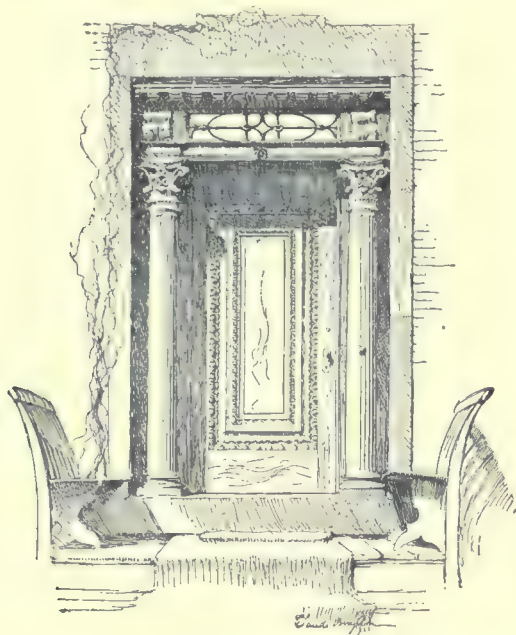
Hudson River and the great cataract of Niagara (to which they are a hardly inferior spectacle), have in the past attracted many illustrious visitors. Louis Philippe with some members of his court followed the Indian trail from Canandaigua to the falls; Aaron Burr stopped there on one of his western journeys, and in later times came Webster, and Lafayette, and a host of others, drawn not now by the falls themselves, but by the city that had grown upon its brink. So singular is the law which governs posthumous greatness, the only two individuals connected with the locality whose names shine with sufficient lustre to pierce the darkness of obscuring years are Mary Jemison, "the white woman of the Genesee," who, by remaining true to her race and loyal to her adopters, rendered inestimable service to the cause of civilization; and a gin-drinking mountebank, Sam Patch, who in his last utterance enriched the language with a new catch phrase, "Some things can be done as well as others," and jumped to his death from the upper falls, in the presence of a crowd of horror-stricken spectators.



Front Porch of the Smith House, Brighton.

Of the present condition and aspect of the Genesee Country it is almost superfluous to speak. Rochester, though not the oldest, is the largest city, the centre of what is said to be the richest agricultural district in the world. At the Western New York State Fair, held there annually, the impossible

pictures of fruit and stock and poultry, made familiar through the columns of the *Homestead* and *Henhouse* and similar publications come near to being realized — dogs with blood in their eye, chickens with whiskers on their legs and pigs so fat their feet have become mere rudimentary appendages,



Front Entrance to the Griffith House, Rochester; now destroyed.

far up their sides. Rochester is also noted for its nurseries and fine collections of orchids, chrysanthemums and other flowers; and the many famous stables and kennels in the city and up the valley annually send representatives to metropolitan horse and bench shows.

At Geneseo, Mount Morris and vicinity, there exists a condition of things common enough abroad, but rarely found in America, a sort of enlightened feudal system, the land being almost exclusively owned by a few individuals, hereditary holders, who, instead of leaving its management in the hands of unscrupulous agents and living elsewhere on the desired revenue, plant themselves squarely in the centre of their own acres and identify their interests with those of their tenants. The life of the people of this class is not unlike that of the English country gentleman; their work consists in the management and improvement of their land, the bettering of the condition of the farming population and the breeding and maintaining of thoroughbred animals, preëminently the horse. Their relaxation is found in the entertainment of guests, the exchange of visits and, more than all else, fox-hunting in its season. Once every year, lured by the Genesee Valley Hunt, one of the most famous in the country, "Society" comes farther westward than is its wont, and finds in the autumnal splendors of the valley a rival to its own Berkshire Hills. Mention must be made, also, of another class whose presence colors — or discolors — the social life of several of the villages — invalids, who, seeking to renew their health from springs famous since Indian times for their medicinal properties, are rested and often restored by a residence in so fine a climate, amid such beautiful surroundings. The mingling of these various elements renders the summer life of the valley quite distinctive, so that the curious stranger, looking from the car window, expecting to see only representatives of the rural population waiting for the incoming train, is quite as likely to be greeted by the sight of smart traps and liveried servants and well-groomed men and women, surrounded by all that they can muster of the pomp and circumstance of wealth.

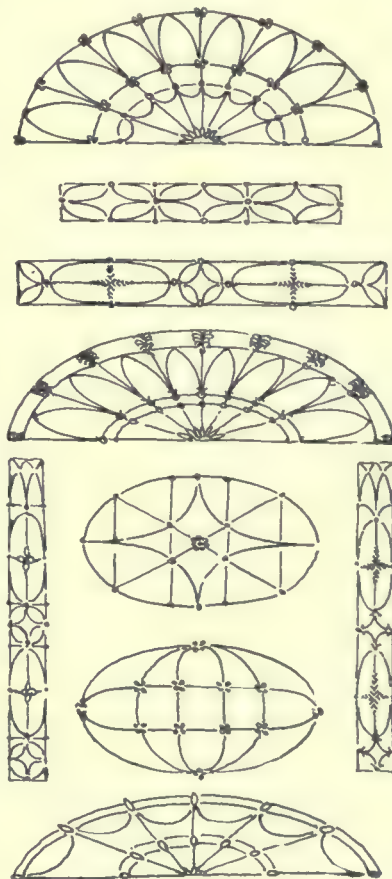
I have delayed thus long in coming to the subject of the

Colonial architecture of this region, because there is so little to be said, and because drawings say that little so much more completely than words. So far as I have been able to gather, from research and observation, what Colonial work the valley contains derives more from the South than from New England, which is accounted for by the fact that the first settlers came from Maryland. Many of the very oldest houses exhibit a central mass flanked by two low wings, and often a pillared portico in front (not to be confused with the Greek-temple type of a later day), two features common in Southern Colonial work, but rare in Eastern. The details, too, incline to heaviness rather than to that extreme delicacy one sees in Salem and Portsmouth houses. A Dutch influence, derived from Albany and New York, the then nearest large cities, may be seen in many of the old doorways and in "spindley" mantels with fan-shaped ornaments. The architecture here passed through the same phases as elsewhere throughout the country; an increasing heaviness and coarseness led at last to the adoption of Greek ornament and proportioning, more and more slavishly adhered to, and this ended in the unrelieved hopelessness of "carpenters' Classic."

Of Colonial architecture, properly so-called, Rochester affords few examples, such as may once have existed, nearly all having been demolished to give place to new work. There remain, however, scattered throughout the city many beautiful doorways, cornices and other bits of detail, and leaded glass-work of fine design in variety and profusion. In the older residence section there are some good houses dating from that period when the Greek influence was beginning to supplant the Palladian, and of these I may mention

a doorway of the Nehemiah Osborne house (now owned and occupied by the Security Trust Company), which, though not strictly Colonial, is yet a most original and beautiful application of Greek ornament to American conditions.

In Canandaigua there exist conditions more favorable to the preservation of its past architecture and it is accordingly rich in good material left by the ebbing tide of prosperity. The village, situated on the shore of the lake of the same name, is one of the oldest in the State and was long regarded as the farthest outpost of civilization. On the consummation of the Phelps and Gorham purchase in the summer of 1788, a land-office, the first in America,



Leaded-glass Forms, Rochester, N. Y.

was opened there by Mr. Phelps, for the sale of the land to settlers, who shortly came swarming from the east to buy and occupy it. Early in the town's history, Louis Philippe, escaping from the storm which rocked the thrones of Europe, settled in Canandaigua with a few followers, and, in the heart

of a virgin wilderness, inhabited by fierce, and sometimes hostile, savages, established a toy court over which he ruled, a make-believe monarch.

The village consists mainly of one street, but that is a mag-

nificent one, lined and intersected by long rows of large trees. The houses, old and stately, set far back and far apart, each in the centre of well-kept grounds. The tone of the place is eminently aristocratic and this is enhanced by the existence of two large private schools, the Granger Place Seminary for girls and the Fort Hills Academy for



The Livingston Park Seminary, Rochester, N. Y.

boys, each occupying old and interesting buildings. In the Granger Place School there are a few exquisite examples of Colonial furniture and several fine mantels, one of which is shown on Plate 3, Part V, and another, more elaborate, Frank Wallis has embodied in his book on Colonial architecture.

Perhaps the most pretentious house in the village is the Greig mansion, designed by an English architect early in the present century and built by English workmen imported for that purpose. Seen, as I saw it, just at dusk on a winter day, untenanted, in the midst of vast, desolate and gloomy grounds, it was the most forbidding human habitation conceivable, and this impression was intensified a hundred fold by an inspection of its interior by the light of a single oil-lamp as I followed the old custodian from one great echoing room to another. The finish, with the exception of a couple of bedroom mantels, is hideous. A

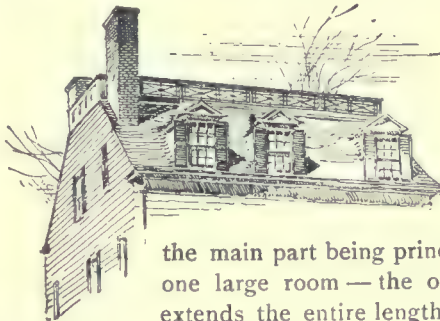


Block of Houses, Geneva, N. Y.

spiral stairway of solid mahogany extends from the basement to an observatory on the roof, from which a fine view of the lake and the surrounding country may be obtained. My guide told me that the house contains more than sixty rooms and I could readily believe it, for it is practically four stories high, and correspondingly large in extent. Whether the place is haunted or not I do not know, but it haunts me

still. There certainly never was a house offering more conveniences to ghosts of moderate means in search of suitable apartments.

At Brighton there is only one important house, the Culver homestead,¹ now owned and occupied by Mr. Howard Smith. It was originally a tavern, the first beyond the historic "Eagle" tavern at Rochester, on the direct road from Niagara Falls to Albany.



This fact accounts for some peculiarities of its arrangement and construction, the second story of the main part being principally given over to one large room — the old ball-room, which extends the entire length of the front of the house, with nine windows, facing in three directions, and two fireplaces, one on each side of the entrance. The ceiling is high and domed, and the floor sets clear of the joists so as to make it springy for the dancers and to facilitate the execution of "pigeon-wings," which were a principal feature of many of the old-time dances.

Geneva, being an old town and well to the eastward, contains many interesting Colonial buildings. The oldest is the Tillman block² on Exchange Street, and architecturally considered, it is perhaps the best, following as it does the common New England type of the period in which it was built. Of quite a different character are the houses which line Main Street, the "Faubourg Saint-Germain" of the aristocratic little town. Here the Colonial style has undergone important modifications, in order better to meet unusual requirements. The street skirts the summit of a high bluff overlooking Seneca Lake, and from it the view is magnificent; and the houses are accordingly provided with ample verandas, not only in the first story but in the second also. It is interesting to compare the various solutions of the difficulties in design, involved in such an arrangement. The most popular seems to have been some modification of the Classic portico with the second-story balcony let-in between the great columns, but in a few cases, two superimposed orders have been employed. The Folger house,³ built about 1825, may be mentioned as the best example of this class. Here by making the second-story piazza three



One of the Hobart College Buildings, Geneva, N. Y.

spaces wide, above five spaces in the first, a fine pyramidal effect is obtained.

The Hobart College buildings are on Main Street at the summit of the hill. The first one was built in 1821 and the second, identical in appearance, in 1837. Though aside

¹ Plate I, Part I and Plate 8, Part V.

² Plate 9, Part V.

³ Plate 9, Part III.

from the subject of Colonial architecture, I cannot refrain from an admiring mention of the beautiful English Gothic church built by Upjohn during our best Gothic period, and



Ellicott Hall, Batavia, N. Y.

worthy to rank in the same high class as Grace and Trinity of New York.

Batavia, though half as many miles to the west of the Genesee as Geneva is to the east of it, was settled at about the same time. In 1800 the village was surveyed for a town, and in 1802 it was made the seat of government of the county through the efforts of one Joseph Ellicott, a surveyor and agent of the Holland Land Company, and the principal pioneer of the region immediately west of the Genesee River. The old land-office¹ and the first court-house and jail are still standing. The former is unoccupied and ruinous, but is soon to be put in good condition and converted into a sort of historical museum. The latter, Ellicott Hall, has suffered many alterations, having been used in turn as a court-house, land-office, a fire-insurance office, a roller-skating rink and a storehouse for second-hand furniture, which it remains. It was built in 1802 and was paid for in land, the builder receiving one acre for every day's labor. Immediately beside it, formerly stood a house to which Gen. Winfield Scott was taken, to recover from wounds received in the battles of Chippewa and Lundy's Lane, in the War of 1812; near by was a tavern, Keye's stand, which served as officers' headquarters throughout the same war.

The early history of the region round about Batavia is



The Cary House, Batavia, N. Y.

mainly the history of the Holland Purchase. The land bought from the Indians by Messrs. Phelps and Gorham, through their failure to carry out their part of the agreement, reverted to its original holder, the State of Massachusetts. The part lying west of the Genesee river was then bought by

¹ Plate 33, Part I.

Robert Morris, who sold it in 1792-3 to an association of Dutch and American capitalists, called the Holland Land Company, he still retaining a part, under the title of the Morris Reserve. In 1797, the Company employed Joseph



House at Canandaigua, N. Y.

Ellicott to survey their purchase and to open offices for the sale of the land to settlers, who shortly came flocking from the east and south. As before stated, and as the name implies, the Holland Company was composed largely of Dutchmen, and there are one or two amusing incidents recorded in the history of the Purchase, which are as delightfully characteristic of the race as those narrated in Diedrich Knickerbocker's immortal history. Here is one of them: In the first apportioning of the land, for some reason not readily apparent, four members of the Willink family were given their choice of 300,000 acres in any part of the Purchase. They thereupon located it in a square found in the south-east corner, which was absolutely the most undesirable portion of all, from an agricultural point-of-view, for no other reason than that it was *nearest to Philadelphia!*

The pioneer history of the Purchase is barren of romantic interest—of “hair-breadth ’scapes, and stirring accidents by flood and field;” but there is at least one story, which, though lacking in blood-stirring and hair-raising elements, yet strangely affects the imagination and lingers long in the memory, like some minor air. It is still told to children around many firesides and is called the “Story of the Lost Boy.”

In 1806, one David Tolles, a farmer living near Batavia, sent his son to watch that no cattle strayed into a newly-



Le Roy House (rear), Le Roy, N. Y.

planted field, there being no roadside fences in those days. The lad discharged his duty faithfully: when the animals appeared, he followed them out into the woods, but he never came out again. The whole countryside was aroused and search parties organized, but the mystery of his disappearance was never solved. On the second day of the search

some one discovered his tracks; on the third, they found where he had slept, and the bundle of fagots which had formed his pillow; on the fourth day, they came upon a little brook where he had washed some roots,—the water was yet roily with his presence,—but he had fled at their approach and further search proved unavailing.

It is a sad little story, but the sequel is sadder still: From that time until the day of his death, the father of the Lost Boy became a wanderer in the vain search for his son. If a rumor reached him of a wild boy having been seen in Pennsylvania, or Ohio, or in places even more remote, he would set out on foot, only to be disappointed at his journey's end, or sent upon some equally fruitless quest. Against the plain and commonplace background of the times, the figure of this sad, mad, remorseful father looms large and black. One cannot but picture him a very Lear of the wilderness, poor and alone, penetrating on foot the hungry fastnesses of regions little known, in search of the Lost Boy, who, if alive at all, was a boy no longer.

The village of Le Roy contains, at least, one house of more than common interest. This is the Le Roy mansion, at one time the residence of the family for which the place was named. It was built some time previous to 1812, and was originally a land-office of the Holland Company, of which Herman Le Roy was an agent. In 1821 it was remodelled and enlarged, and occupied by his three sons and a daughter, Catherine Bayard Le Roy; and here, in 1828,



The Piffard House, Piffard, N. Y.

came the great Daniel Webster, courting her. They were married the following year, she being his second wife. Shortly after the wedding a grand reception was held at the old house. Webster seems to have been fond of the place and often visited it with his wife in after years.

Travelling in the vicinity of Avon, Geneseo and Mount Morris, one can understand why the Indians gave to that region the name of the Beautiful Valley. It is like a great park. Gently sloping, wooded hills merge imperceptibly into cultivated lowlands through which the shallow river flows, sequestered in an avenue of foliage. The plain is diversified by trees and groves, and good straight roads, looking like yellow ribbons on the prim green dress of Nature, their ends concealed among the hills—lost in the tangle of her hair. Dignified old houses appear here and there, crowning the summit of some eminence, or half hidden amid the trees of the parks with which they are engirt—their air of aloofness atoned for by the always wide-open gates, which seem to extend a perpetual invitation to the traveller. Every turn of every road reveals new vistas, new surprises. The rawness and newness, which is so constant a characteristic of most of the scenery of our agricultural districts, seem here to have been trained quite away from the landscape, without giving place to mere smugness—the clean-shaven Philistine face of a too great prosperity. Nature is neither master nor servant, but the friend of man. Imagine, if you please, a park, from the wise hand of Olmsted, we will say, enormously enlarged and made for use as well as pleasure,

and you will have formed a fairly accurate idea of this part of the Genesee country.

The curtain of history rolling up, reveals this beautiful valley the scene of a bloody drama—its denizens plunged in



Old Hampton (now destroyed).

the most terrible kind of warfare. During the Revolution, a division of our army, under Sullivan, penetrated thus far into what was then a virgin wilderness, fighting the hostile Iroquois and setting fire to their villages. Just before the expedition reached the river, it met with its most determined resistance and sustained its severest losses, chief among which was the capture of Lieutenant Thomas Boyd and his party by the Indians. That brave officer they tortured and put to death in a manner too sickeningly horrible to be related. One prefers, rather, to dwell upon the valley's later history, which was a singularly happy and peaceful one.

Many of the early settlers came from Maryland. They were not the ordinary type of pioneer, but men of parts, possessing wealth and culture, and belonging to a class—now, unhappily, extinct—of which Washington and Jefferson are representatives. They left so great an impress on the place of their adoption that their influence is potent still, to-day, and this accounts in some measure for the feeling one sometimes has of a civilization older than mere dates warrant. For these first settlers did not begin anew, in pioneer fashion, but resumed, under new conditions and amid different surroundings, the lives to which they were accustomed. They built houses like the Southern houses (sometimes even to the office, at a little distance from the main building, where the business of the estate was transacted), they kept slaves, whom they had brought with them, and each family had a carriage in which its members went visiting, in true Southern fashion—sometimes driving forty miles to dine with friends.

The descendants of these people—the Wadsworths, the Fitzhughs, the Carrolls, the Piffards—own and occupy the



Furniture in Possession of Miss A. M. Piffard.

land to-day and still cherish the memory and keep alive the tradition of those early days. But in the heart of New York State, time cannot be made to turn backward nor stand still. The "smart set" now invade the valley annually, and disseminate an atmosphere of *fin de siècle* worldliness, which,

mingling with what survives of the Colonial spirit, imparts to the social life of the place a peculiar and indefinable quality. Perhaps no other part of America is so like rural England in many ways, and it is so, not on account of any particular Anglomaniacism on the part of any portion of its inhabitants, but because similar causes are bound to produce similar effects. As stated before, there is a class here corresponding in many particulars to the nobility of England: it is composed of hereditary land-owners who lease the major portion of their land to farmers, and, living upon their estates the greater part of the year, in every way identify their interests with those of the rural population. These men lead large lives: are socially and politically important; have many friends. So, at certain seasons, when nature is at its loveliest, their houses fill with guests from abroad, and it is then that the resemblance to English country-house life becomes most marked. Fox-hunting completes the picture, and this deserves more than a passing mention.

The Genesee Valley Hunt is one of the oldest and best-known in the country, and, unlike some others, the chase is after bona-fide foxes. The season opens about the end of September, and continues into the winter. The meets have the reputation of being very sportsman-like events, and not merely a new kind of "function" for the display of red coats and bob-tailed horses. The runs are increasingly long and severe, so that no women, except the most intrepid, now participate. Anything on four

legs is at liberty to follow the hounds, and the farmers of the vicinity are sometimes the most enthusiastic huntsmen. The travelling public, however little it may be interested in fox-hunting, is yet indebted to the institution for one thing, at least, and that is the Big Tree Inn at Geneseo, the existence of which would scarcely be possible were it not for the annual influx of the fox-hunting contingent, when its few rooms are warred for by Buffalonians and New Yorkers. Though supported principally by this patronage, the Big Tree Inn shines for all, and few villages can boast of a prettier, neater or cleaner little hostelry. The traditional accessories of a country hotel are all conspicuous by their absence. There is no clerk behind the desk, simply because there is no desk for him to be behind; nor is there any hand-

painted, Alpine-scenery-adorned cast-iron safe to stand behind him. The table-cloths do not bear on their surface maps of the Dark Continent; there are no flies in the milk, nor dish-water in the coffee. The bed-sheets are not winding-shrouds with grave-damp on them; no transoms, like the ever-open eye of Mormon, stare one into wakefulness all night—in short, it is blessedly unlike a hotel at all, but more, as the name implies, like an English tavern. Perhaps to me it has an exaggerated charm, because the Inn is an old Colonial house—the Ayrault mansion¹—remodelled and enlarged.

At either end of the main street in Geneseo are the entrances to the estates of G. W. and W. A. Wadsworth. The latter occupies the homestead. Few traces of the original

house remain—exteriorly, at least—it is so smothered in modern Colonial additions. The grounds surrounding both residences are charming; exhibiting the best taste in landscape-gardening. A grove, in each case, screens the house from the road. A drive winds through it to the slightly elevated clearing where the house stands. The formal gardening, what there is of it, is here—affording just the necessary transition between the natural and the architectural.

The Fitzhugh house, "Hampton," as it was called, was destroyed by fire ten or twelve years ago. It is said to have been one of the finest, as it was one of the oldest houses in the valley. It was built by William Fitzhugh, a Marylander, about 1815, and it had for



Congregational Church, Canandaigua, N. Y. Before alteration in 1896.

its most distinctive feature one of those high, cool porticos which are so characteristic of southern Colonial homes.

A drive of three miles from Geneseo, across the flats, brings one to the village of Piffard, where there is an interesting house, inhabited still by members of the family from which the place was named. Better than the house itself are the many old, rare and beautiful things which it contains; it is a veritable museum of antique furniture and china and other heirlooms of a past having its roots deep in the France and England of a former century.

In this article, together with the accompanying drawings, I have given a fairly representative, though far from complete, summary of the Colonial work of the Genesee country.

¹ Plate 5, Part V.

Although meagre in amount and inferior in quality, compared with that of the older and richer districts of the South and East, it has, nevertheless, seemed well worth preserving a record of it, since it possesses, in full measure, those qualities which make the style such a rebuke to almost everything that we have done (in domestic architecture, at least) since its decline. These qualities are, briefly: good sense, simplicity, elegance and refinement of detail, and, more than all else, *beauty of proportion*—the quality in which the work of

the architects of to-day is most conspicuously lacking. If we are to have, in any sense, a *renaissance* of the Colonial style, let it be entered upon with greater knowledge, and more careful attention to the principles upon which the Colonial builders worked, and by means of which they achieved such admirable results. It was principally to this end—that of furnishing additional data for the study of the style—that the present work was undertaken.

CLAUDE FAYETTE BRAGDON.



Colonial Work at Sackett's Harbor.



Madison Barracks.

SACKETT'S Harbor is chiefly notable as an important military station on our northern frontier. It occupies a high, wind-swept bluff overlooking Lake Ontario. A little bay sweeps in and forms a natural harbor, which is further protected by a long, low breakwater, on which grows a line of stunted willows, leaning all one way—mute evidences of the force and direction of the prevailing winds. On one side of the bay are the barracks—a group of stone buildings, old and low, flanking three sides of a well-kept parade-ground, the fourth being open to the water's edge, where a few shapeless mounds of earth mark the location of an old pioneer fort. Inland, behind the barracks, is a cemetery, where lie buried upwards of fifteen hundred nameless soldiers, killed in battles of the War of 1812. The first gun of that war was fired from the promontory on the other side of the bay. The battlefield is now an unkempt pasture in which the village street almost loses itself and then recovers to take a final plunge over the rocks into the lake.

This first battle seems not to have been a great affair, but in the accounts of it one hears—in the hotel or barber-shop, from the mouths of oldest inhabitants—there are pleasing suggestions of British swagger and of Yankee grit and resource. Five men-of-war (so goes the story), carrying some eighty guns and fully manned, suddenly appeared before the frightened inhabitants of the little town, who had for their defence only the little brig "*Oncida*" of seventeen guns, under Lieutenant Woolsey—but it was David and Goliath over again, as the event proved. Prevented from escape by water, Woolsey and his sailing-master landed with a company of marines and manned a thirty-two-pounder on the bluff. They had no shot large enough for the gun, but,

equal to the emergency, the twenty-four-pound balls were wrapped to size with cuttings from carpets and, when these were gone, the flannel petticoats of the women. With these unique projectiles the British fleet was disabled, and actually driven from the waters.

In the war which followed, Sackett's Harbor was a centre of activity. Here the army was organized and the navy constructed. It was from this point that Gen. Zebulon Pike—he who gave Pike's Peak its name—started on that secret and perilous expedition in which he lost his life, and his body now lies in the old burying-ground behind the barracks. Nor is Pike's the only illustrious name associated with the place. Gen. Jacob Brown made it his headquarters while he commanded the forces on the Canadian frontier. Here lived Dr. Samuel Guthrie, one of the discoverers of chloroform and the inventor of the percussion compound for fire-



On the Battlefield.

arms which superseded flints. Grant was stationed here for a short period after his Mexican campaign, and there is a barrack-room story about a bet he made and won—that he could walk around the long public square at Watertown before another man could eat an army cracker, without water.

In former times the little bay was filled with shipping and Sackett's was a place of commercial as well as military importance, as the ruined old stone mills and an abandoned railroad even now testify. Those palmy days are now long past, and as there has been no subsequent revival of prosperity, the town remains to-day very much as it was then — happily free from the blighting and vulgarizing influence of the "great American hustler." The military atmosphere is all that remains to remind one of its departed greatness, but this is all pervasive. Every vista contains a blue uniform; dogs are numerous and barbers prosperous; the children have a soldierly bearing and one even fancies that the little brick and wooden stores elbow one another along the sidewalk of the principal street like a company of raw recruits on parade.

There is society of a certain sort, as is inevitable where idle men and women of the commanding class are brought together. It is made up of officers and their wives and daughters and a few remaining representatives of the old families still living in the houses built by their grandfathers — but these, too, are military, and the number of retired colonels one may meet of an afternoon brings to mind Gilbert's witty line,

"When everybody's somebody, nobody's anybody."

With the summer weather people come here from the great world outside, infusing a new spirit into the officers' balls

and other garrison festivities. Then there is tennis on the parade-ground and yachting on the bay; teas and card-parties are given in the great old houses, the dingy portraits on whose walls looked down perhaps on not so very different scenes in times long gone.

It is of these houses — some of them — I wish particularly to speak. Aside from their historical associa-

tions, they are intrinsically excellent in architecture. This, though lacking much of the richness and elaboration of some of the Eastern and Southern Colonial work, is characterized by great elegance of proportion and refinement of detail. This lack of excessive ornamentation, though probably dictated by motives of economy, is, on the whole, fortunate, for architect-

ure often gains rather than loses by such enforced simplicity, just as "an honest tale speeds best, being plainly told."

Although there is much good and interesting work beside, there are only three houses in any way deserving the title of "mansion," and to the task of preserving some sort of a record of them, the present writer devoted a few days of a short vacation spent in the vicinity in the early nineties.

This work, if valuable, was timely, as one of the three was already falling to pieces through age and neglect, and another had recently undergone extensive alterations in order to more nearly fulfil the requirements of modern life.

The Sackett house was built in 1803 by August Sackett, from whom the town received its name. It is square in plan, with a long wing to the rear. The second story is lighted en-

tirely by dormers, and the exterior is thereby rendered very effective by reason of the ample space above the tops of the first-story windows. The low, broad façade, with its well-proportioned columns and pediment, seen from the main street above the large, old-fashioned garden, produces that rarest of earthly things — a genuine architectural emotion. The interior is less interesting. There is very little wood-work, and that little is quite lacking in refinement. This house served as a hospital during the War of 1812, and blood-stains may yet be seen on the upstairs floors — so it is said.

The Woolsey mansion, now owned and occupied by Col. Walter B. Camp, was built in 1816 by Commodore Woolsey. The knocker on the front door bears, quite appropriately, the shape of an American eagle, and behind the door there is a row of big wooden pegs, where, we are told, the Commodore used always to hang his hat on entering. In plan, the house is a departure from the usual type, the hall being at the side of the main part, instead of in the centre; there are two rooms adjoining, and the wings contain two more, with pantries and the like. As originally built, there were but two bedrooms on the second floor, the servants' sleeping-rooms being located in the basement.

The old Commodore's love of formality and symmetry is apparent in the laying-out of the grounds and out-buildings. The house sets far back from the road, and is approached through a central gateway flanked on each side by smaller ones, for pedestrians. The drive is lined with trees and



The Sackett House.



The Woolsey House.



Front Entrance to "the Brick."

shrubbery, and the white central pavilion of the house, with its slenderly pillared portico, is thus seen at the end of a green vista.

Nowhere is anything allowed to interfere with symmetry, the rear being as perfect in this respect as the front. A few rods behind the house a fence divides the lawn from the garden, and this is made another opportunity for a piece of formal grouping, charming in its effect. On one side is the well-house and on the other the smoke-house, both alike, of stone, with segment-shaped roofs: between the two, surmounting a low wall, is a white fence of delicate design, with frequent posts. In the centre this fence forms a semicircle, in the middle of which is the garden-gate, flanked by two large posts: the path leads to a summer-house, which occupies the centre of the garden.

Some of the old furniture still remains in the house, notably a number of tables of very graceful outline, beautifully inlaid.

The Camp mansion, or "The Brick," as it is called, was built in 1816 by Col. Elisha Camp, an officer of artillery in the War of 1812. It is now tenanted, from June till October, by the family of his granddaughter, Mrs. Col. Mason. It is a most substantial structure, built of brick brought from England for the purpose. The cellar-bottom is formed by the living rock. The plan is of the common Colonial type: there is a wide hall in the centre, with two rooms on each side and a one-story addition to the rear overlooking the garden, which contains what used to be the children's rooms and nursery. The main hall is divided into vestibule, reception-hall and stair-hall by means of arches with elliptical, fan-light transoms above. These arches contain mahogany doors in four folds, the two central ones being used on ordinary occasions; while in the hot days of summer, or when the house is thrown open for purposes of entertainment, all are folded back out of the way against the wall, making of the hall one large apartment. This seems a good solution of a much-vexed problem in house-planning: to obtain necessary divisions between the parts of the hall possessing

different functions, without impairing its spaciousness or embarrassing the movements of a crowd of guests.

Some of the rooms remain just as they were when the house was built. The same carpet has been on the parlor floor for over seventy years; it was woven in England to fit the room, and is of such good material that even now, though used constantly, it shows few signs of wear.

The original "scenic" paper is on the walls; on either side of the fireplace are graceful wall-tables, semi-elliptical in shape, and between the windows there is an old upright piano in mahogany and gold, the first ever brought into the country, and considered a grand and wonderful affair when it was new. Some of the upstairs bedrooms are extremely bright and pretty. There are old-fashioned, high-post beds, with canopies above, and dressing-tables of quaint and now obsolete patterns. Woodwork and draperies are all pure white, the door-panels alone being tinted a light blue, with good effect. There is a great attic over the entire house, lighted at the ends by enormous semicircular windows. Here are stored old beds, clocks and spinning-wheels, and trunks and chests and boxes, among which one might delightedly rummage away the hours of the longest of rainy Sundays—if the opportunity offered.

These few random notes may add interest to the accompanying sketches and measured-drawings.¹ Young architects and draughtsmen throughout the country are apt to complain of the complete lack of sources of architectural inspiration in their environment, while, perhaps, at their very doors are unheeded examples of a refined and even scholarly treatment of wood—the very material in which nine-tenths of their designing must needs be done. If such would hunt up old houses in their vicinity, and by measurements and sketches convey to paper what they find valuable therein, they would not only be individually profited thereby, but would also be assisting to preserve a lasting record of the now fast-diminishing remnants of the only good and characteristic architecture this country has yet succeeded in producing.

CLAUDE FAYETTE BRAGDON.



THE JAN MARIE HOUSE, ROTTERDAM, N. Y. — This house, which we believe is still standing, was built, in 1706, for use in the first place as a farmstead, and in the second, as a fort to which the owner and his neighbors could retire in time of need. The building is 22' x 48', with



The Jan Marie House, Rotterdam, N. Y.

walls about three feet thick, of rough mountain stone, laid at the time of building in clay. At a later day the joints have been raked and pointed with lime mortar. The lower story is about eight feet in the clear, the ceiling beams, 12" x 18", acting as tie-beams pulling the feet of the rafters together and forming with them an equilateral truss. — Ed.

¹Plates 25, 26, Part II.

OLD HOUSE AT MADISON, N. J. — Although we know nothing about this building, neither its history, nor its age, it is, nevertheless, typical of a class of houses which are found in considerable numbers in northern New Jersey. It is here shown because it seems to furnish a real con-

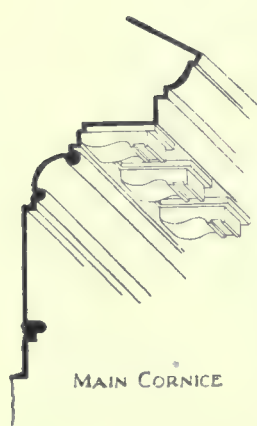


Old House at Madison, N. J.

necting-link between the type-plan of the southern builders and that of their northern fellows. The treatment of the roof of the central building distinctly shows its descent from the buildings of the Dutch Colonist, while the wings upon either side as distinctly recall the wing galleries, with which the southern designer habitually connected his main house with the end pavilions, often devoted on the one side to bachelor apartments and on the other to the kitchen or house servants. — Ed.

The Mappa House, Trenton, N. Y.

[DATE, 1809-1812.]



MAIN CORNICE

THE deadly hostility between the Patriots and the Tories, and the raids of the Indians, put a stop to all improvements in the Mohawk Valley and adjoining country until about the year 1775.

In 1793, Garrett Boone, the first agent of the Holland Land Company in this vicinity, reached the fording place of the Mohawk at Fort Schuyler (now Utica), near the place where the present Deerfield turn-pike crosses the river, on his way to survey, prior to purchasing, a tract of land known as "Services' Patent." From Fort Schuyler the land extended in a northerly direction. Through the virgin forest Boone blazed the trees for the line of a future road.

Reaching a "sheltered valley where two creeks come together," he pitched his tent and determined that the land about the junction of the creeks should be the site of a future village. Boone named the village site "Olden Barneveld," after John of Barneveld, a famous Netherlands statesman. It is a pity that the name was changed in 1833 to its present name, Trenton. Olden Barneveld was incorporated April 19, 1819, reincorporated as Trenton, April 26, 1833. (See *New York Civil List*, 1868, page 571.)

Col. Adam G. Mappa soon followed Boone to Olden Barneveld as second agent for the Holland Land Company. With him came Judge Adrian Van der Kemp, a man of brilliant education. He translated for Governor De Witt Clinton the old Dutch Records belonging to the New Amsterdam Government prior to English possession and government. Colonel Mappa and Judge Van der Kemp were close friends. They both built houses in the village, each now standing on opposite sides of the same street. In these houses were entertained Van Buren, De Witt Clinton, Horatio Seymour and many other notables.

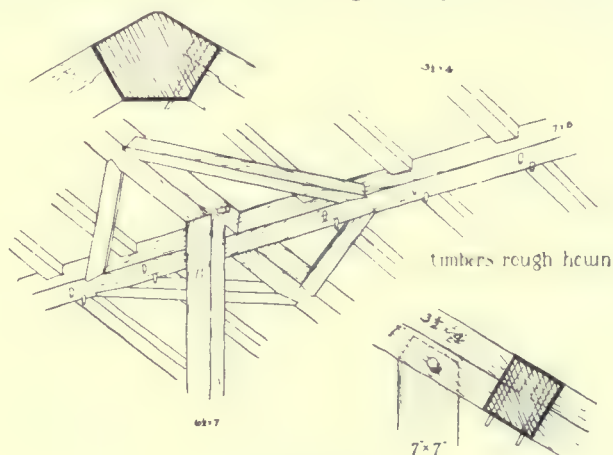
The Mappa House (now owned by Mr. William S. Wicks), the subject of these illustrations, was begun in 1809, and finished at the close of the War of 1812. It was intended to be much more sumptuous, but the rise in the cost of material and labor in consequence of the war made it necessary to curtail in many ways. The Holland Land Company had allowed Colonel Mappa \$15,000 for the work, but before the house was completed, he had used up this sum and much more with it.

The house stands in the centre of the village square, formerly in the centre of a much larger property, early reduced in size by the sale of building lots, the Madam Decastro

house-lot and the Unitarian Church lot being taken from the south side, the village stores and blacksmith-shop lots from the northwest. The property on the northeast, on which the John Billings house stood, is now used as a village-park. The deeds of conveyance of these old properties are in many ways curious; the deed of one property reads, "beginning at the corner of an asparagus bed." We presume that the fondness of the Dutch for asparagus made them feel that such a bed should last forever.

The Mappa House is 52 feet wide and 66 feet deep. The rooms in the first as well as the second story are 12 feet in height. The exterior and basement walls are of Trenton limestone, the foundations from grade to water-table being laid of five equal courses. These courses, as well as the square-faced water-table, stone steps and platforms to entrances, are cut with eight bats to the inch. It is probable that the stone for cut-work was taken from quarries a mile south of the village. Originally, the walls of the house above the water-table were covered with stucco; this was removed in 1894. The house at the present time represents a fine old appearance, covered in part with ampelopsis vines.

The farmers of the surrounding county gathered limestone from their fields for the walls of the house. Mappa and Remsen (John Mappa, son of Colonel Mappa) had opened a general trading-store, and for several years previous to the work of construction, the stone-gathering went on. The stone-pile grew as formidable as a "meeting-house," so, it is stated, the farmers said, but as long as Mappa was willing to



Roof Framing.

trade store-goods for stone, which they needed to get rid of to clear their lands, it was not good business to inquire into his mental capacity.

The bricks forming the interior walls, first-story and chimneys were probably made four miles south of the village at what is now known as South Trenton, where, ever since, the

brick-making industry has been carried on in a moderate way.

The timber, of red beech, was cut from the nearby forests, some possibly from the very site. The marks of the broad-axe show skilful handling of that ill-looking tool. The spans for the joists are about eighteen feet, the joists, 4" x 11" in size, are placed 14 inches on centres. The headers and trimmers are framed of 8" x 11" timbers. The roof is supported on heavy trusses resting on the outside walls. The strong rafters, as well as the truss-timbers, are framed and pinned into the heavy plates and ridge-tree. The ridge-tree is, indeed, a veritable tree, pentagonal in form, showing 7 inches wide on each face.

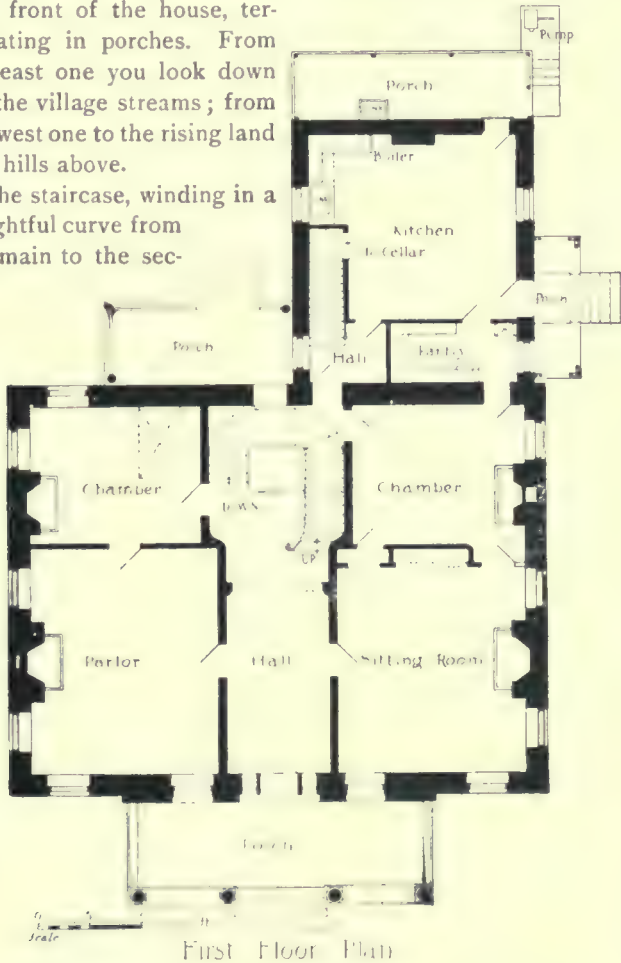
In the interior, the minor partitions in the first-story and the dividing partitions in the second-story are made of 3-inch plank, placed vertically, laid close together, stripped, lathed and plastered, making practically sound-proof partitions. The laths, made of straight-grained hemlock, were probably from trees cut in the early spring just before the sap rises, and rived into laths; such at least was the old method of making hemlock laths.

The roof-gutters were made of pine timber hollowed out, and hung or strapped to the heavy plates with strong irons. The ornamental gutter-heads were long ago taken down, some one or two still being stored in the attic of the house.

The flooring, of spruce, is 2 inches in thickness, hewed from timber, matched and fitted to the joist at each bearing, jack-planed and carefully smoothed on top.

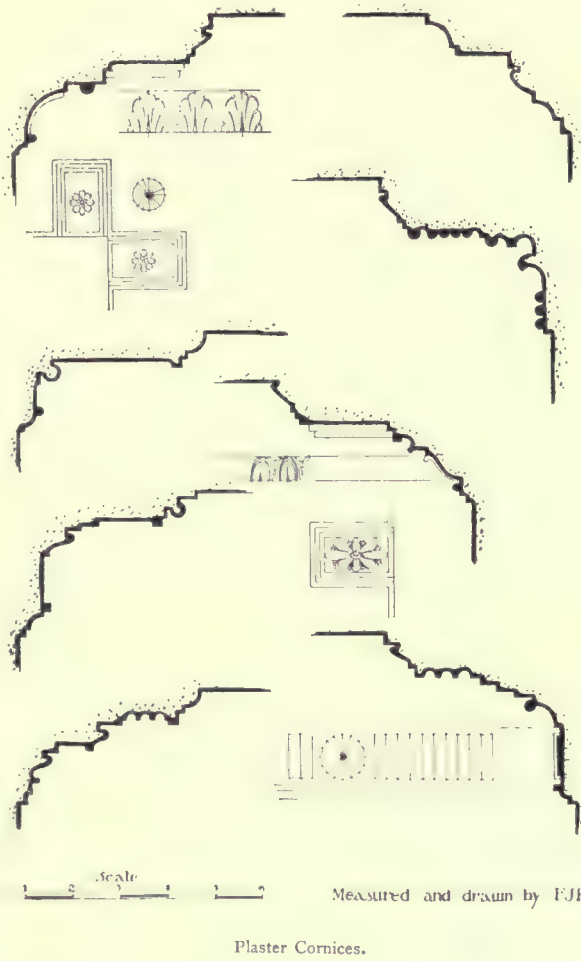
The hall extends through the centre from the west to the east front of the house, terminating in porches. From the east one you look down on the village streams; from the west one to the rising land and hills above.

The staircase, winding in a delightful curve from the main to the sec-



ond floor, is substantial in construction and light in appearance. The hand-rail is of mahogany, a perfect cylinder in section, polished and worn to such a finish and color as only age can give. The ramp at the bottom of the stairs centres in an ebony eye.

The delicate members of the interior woodwork indicate Italian as well as the Adam Brothers' influence, the former shown in the general fineness of details and the latter in the reed-like flutings and panel-scrolls. There is also a touch of English Gothic shown in the grouping of columns in the front porch and in other places, and in undercut bed-moulds. One thing is noticeable, the absence of any form of dentil.



Egg-and-dart mouldings appear only in the cap of the column forming the door-trim to the drawing-room, and the caps of the columns in the mantel of the northwest chamber. Beads occur frequently in the small mouldings, but pearl-and-bead mouldings only once. The work is profuse in scalloped rosettes, flutings and similar ornamental cuttings. The wood is of pine, finished white in a semi-enamel surface.

The Georgian period of Colonial architecture resulting from the influences mentioned above is in this house exemplified in its highest type.

There was formerly a very picturesque lodge on the northeast corner of the property, but this fell into decay, and was taken down about the year 1860.

The Unitarian Church, of the same style of architecture, was built in Olden Barneveld in 1814. John Sherman, the grandson of Roger Sherman, the signer of the Declaration of Independence, became pastor in 1806.

The Guiteau House, the Van der Kemp House, the Griffith Inn, the Billings House, the Decastro House, the Douglas House, and a number of structures of less importance, were built about the same, or a little later, period.

The Mappa property came into possession of the Wicks family in 1863, and is now used as a summer house.

W. S. WICKS.

Two Old Philadelphia Churches.

ST. PETER'S P. E. CHURCH.

[DATE, 1758-61.]

IT is a real disappointment to find that the feature which makes St. Peter's P. E. Church,¹ on the corner of Third and Pine Streets, Philadelphia, so unusually picturesque is not coeval with the original church, or chapel, structure. The upper part of the square tower, with its slender octagonal spire telescoping behind the battlemented roof, was added to the original chapel, in 1842, by the well-known architect William Strickland, in order to receive a chime of bells presented about that time by some friend of the parish.

In 1758, the Vestry of Christ Church, finding the structure that had been begun only thirty years before was already too small to accommodate the increasing number of those who would worship there, record that "it is unanimously agreed that another church is much wanted; and it is proposed that the taking and collecting the subscriptions and conducting the affairs relating to the building, and furnishing the said intended church, shall be under the management of the minister, church wardens and vestry of Christ Church."

As a chapel, then, of Christ Church, St. Peter's was built, between 1758-61, and maintained until 1832, when a separation from the parent body was effected.

The site was granted by the "honorable proprietaries," and on it was built of brick a structure 60' x 90' and crowned at one end by a small cupola in which hung two small bells. From the differences between the color and character of the brickwork of the upper and lower portions of the tower, it appears likely that the lower part of the tower is part of the original structure and that Strickland added to it the upper part and the spire.

¹Plate 3, Part V.

"GLORIA DEI," OR OLD SWEDES CHURCH.

[DATE, 1700.]

"THUS, through God's blessing, we have completed the great work and have built a church² superior to any in this country, so that the English themselves, who now govern this Province, and are beyond measure richer than we are, wonder at what we have done."

In the above words Pastor Bjork wrote home to Sweden

in 1700, so that his superiors in the Swedish National Church might know what had been accomplished and the successors of Gustave Adolphus might know how the Swedish Colonists, who emigrated to the country in conformity with a plan conceived by that king, were prospering. Probably many who regard with amiable approbation the important place held by Scandinavians in the tabulations of the annual influx of immigrants of late years do not know that the Swedes are really amongst our oldest settlers. Their settlement at Wecacoe — now Philadelphia — antedates the arrival of William Penn (the Tinicum Church, the predecessor of the present structure, being built in 1642), and Penn is said to have merely adopted in his dealings with the



Chancel of the Old Swedes Church, Philadelphia, Pa.

Indians the methods already practised by the Swedes.

Although there are older church societies in the country and some of these have been able to celebrate their two hundred-and-fiftieth anniversary, the original structures in which their worship began have long since vanished and there are not many church fabrics in the country, not even the Spanish Mission Chapels in Texas, that can boast longer life than Gloria Dei, more familiarly known as the "Old Swedes Church" on Swanson Street, Philadelphia. Further

²Plates 11 and 12, Part V.

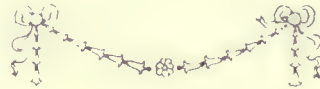
than this, there is probably no parish that has worshipped uninterruptedly in the same building for so many years. Gloria Dei has never closed its doors, and in this it outranks the slightly older Swedish church that was built at Christina — now Wilmington, Del.

In 1900 Gloria Dei will celebrate the two hundredth anniversary of the completion of the church building and the two hundred and twenty-third anniversary of the formation of the Society. During the first hundred years of its existence the rites of the Swedish National Church were practised, but by the end of that time the Swedes had become thorough Americans, spoke English and no longer felt the closeness

of the tie that connected them with their Mother Country, and so declined longer to receive the native Swedish pastors sent over from time to time. During the last hundred years the parish has been affiliated with the Protestant Episcopal Church.

The baptismal font is said to have been brought from Sweden by the early colonists, who used it in their service in the original church structure—the converted block-house that then stood where the church now stands. The bell, too, is recast from the old bell used in 1643, and bears the couplet:—

"I to the church the living call,
And to the grave do summon all."



Old Colonial Work in Virginia and Maryland.

WILLIAMSBURG.

THE ancient quiet of this old place, the residence-town of the royal governors and officers of the crown in His British Majesty's colony of Virginia, has been little disturbed by the irreverent onslaught of nineteenth-century progress, and as the English traveller, Burnaby, wrote of it in 1759, "a pleasant little town with wooden houses and unpaved streets," so will the modern wayfarer find it—an eminently respectable and highly conservative old burgh, proud of its vanished greatness and of its years. The railroad which sets one down from Richmond or Hampton, merely skirts the outer edge of the town, and, being out of sight, obtrudes itself upon the general quaintness and age of the place only by the infrequent rush and clatter of a passing train.

From the veranda of the inn one has a very agreeable first impression of a long stretch of wide "dirt-road," bordered by two rows of trees, and having a straggling, broken line of rather low and small old brick or wooden houses on either hand. This is Duke of Gloucester Street, a pleasant, high-sounding old name, which invokes in the mind of the tourist in search of the picturesque a sense of lively gratitude toward the old burghers for not having christened their single important thoroughfare in the more usual commonplace way.

Williamsburg was founded, under its original name of Middle Plantation, in 1632, through an order granting fifty acres of land and exemption from general taxation to any one settling there.

In August, 1676, when General Bacon and his victorious army of rebels encamped there, it was only a small village of straggling little houses.

Bacon had driven Governor Berkeley to refuge in Accomack, defeated the Indians, and made himself master of Virginia. He now called a great convention together at Middle Plantation, and, after a powerful harangue and a stormy debate, which lasted from noon to midnight of August 3, persuaded those present, among whom were several members of the royal council and many "prime gentlemen" of the colony, to sign a declaration of their determination to stand by General Bacon, to "rise in arms against" Berkeley, who was denounced a traitor and a rebel, "if he with armed forces should offer to resist the General;" to oppose "any forces sent out of England at the request of Sir William or otherways, to his aid;"—and much more of a like revolutionary tenor. The scene was one of the most striking and significant in the early history of the colony.

In 1698 Governor Nicholson removed the seat of government from Jamestown, then "containing only three or four good inhabited houses," to Middle Plantation, where he

planned a large town, whose streets were designed to form the letters W and M, in honor of their Majesties, William and Mary of England—a conceit never carried out.

Williamsburg was thenceforward the centre of colonial growth, and, though never attaining any great importance as a town, it was ever thought a pleasant place to live in, numbering among its residents and visitors many great and famous men.

In the immediate foreground, as one looks westward up the long, wide street, lies the old "bowling-green," a generous, unenclosed square of close-cropped turf, on one side of which, and fronting upon the street, stands the court-house, a quaint little bit of architecture commonly accredited to Sir Christopher Wren.



The building is oblong, and one story high. The walls are substantially built of small English brick, of a very pleasing dull-red color. The windows, high above the ground, are tall and narrow, and all the openings are crowned by semicircular arches, in which the dark, glazed brick used for headers is simply effective. Painted boards have replaced the original round head sash and fan-lights. Where the thickness of the wall is reduced, at the floor-level, the offset is covered with a rounding moulded brick. There is a wide stone platform, with three steps to the ground, before



Christopher Wren's Court-house, Williamsburg.

the doorway, over which projects the roofed pediment of a portico, to which the columns are wanting. There is no evidence that they were ever in place, nor does the eye miss them greatly after it has become a little accustomed to their absence. A wooden cornice, of simple membering, is carried round the building. The eaves have a moderate projection. The hipped roof is crowned with a tall octagonal lantern of graceful form, with wooden finial surmounted by a good wrought-iron vane.

The old mulberry trees along the street are very beautiful and effective in shape, and interesting as the relics of a craze which from time to time played a not insignificant part in Colonial Virginia, and, in fact, throughout all the thirteen colonies. Attempts to grow the silk-worm were renewed again and again in spite of failures, and the successive trials were continued over a period of about one hundred and sixty years, reaching down to the beginning of the Revolution. Mulberry trees were planted everywhere. One finds them in numbers about the great old manor-houses on the river. The craze came over from England, as did everything else in those days, where it originated in an effort of the merchants to escape the paying of good English gold for French silk. The Jamestown people had a try at the mulberries, and sent some silk to England, creating a tremendous excitement among the enthusiasts "at home," and so encouraging the hopeful that, in 1620, a lot of French silk-growers were sent out to give the experiment a fair trial in Virginia. Nothing seems to have come of this enterprise, and the stirring times of the Indian massacre of 1622 doubtless drove the skilled "mounseers" away to sunny France again.

Charles the First was always interested in the silk-growing, which he encouraged in his own ineffectual way. It went on under the Commonwealth, and we find good Edward Digges, in 1655, turning out as much as four hundred pounds of fine silk. Later, the House of Burgesses passed a law requiring the planting of one mulberry-tree to every ten acres of land. Great rewards were promised successful

growers. In 1668 we hear of three hundred pounds sent over as a present to Charles the Second.

Then there came a period when the caterpillars languished and died, and the Burgesses undid the law as to the compulsory planting of mulberry-trees. There was another mulberry revival when the Huguenot refugees came over, and in 1730 more silk was sent home to England; but nothing came of it all at last, except the grand old gnarled and knotted bolls and spreading branches of the trees, which we find composing effectively into foregrounds in these ancient places.

Not far beyond the court-house is old Bruton Parish Church, standing within the walled enclosure of its "God's acre," and rearing its graceful, Wren-like tower amid the spreading branches of the ancient trees. Our eighteenth-century Englishman, Mr. Burnaby has set down old Bruton as "an indifferent church," but it was comparatively new in his day, and had scarce yet felt the beautifying touch of time.

The vestry-book of the parish of Middlesex in the year 1665 contains an entry directing the building in Middlesex of a church similar to the church of Bruton Parish. That this was a wooden building seems likely from an entry in the Bruton records of 1678 giving the list of donors to a new brick church,¹ headed by John Page, who gives twenty pounds in money and the land for church and churchyard. The name of Bruton seems to have been originated by Mr. Sudwell, who



The Churchyard Gate.

so called the parish in memory of his birthplace at Bruton, in Somerset, England. He also gave twenty pounds toward the new building, and Philip Sudwell twenty pounds, and many others gave five pounds. And John Page was allowed

¹This church, too, gave place in 1715 to a larger one, 28' x 75', with wings or transepts, the tower and steeple being added in 1769, in which still swings the bell, cast in 1761, presented by the queen herself. In 1838 the interior was materially changed and at the same time the old pews and pulpit were removed.—ED.

to put up a pew in the chancel, where there was also one for the rector.

As soon as the church was dedicated, the vestry made it known in the community that it was intended to enforce the penalty of so many pounds of tobacco against those who failed in their attendance.

There seems to have been from the first a great struggle between the royal governors and the church people as to the induction of the pastors. The Governor, as representative of the King, was the nominal head of the church, and, as such claimed the right of appointment, and was otherwise inclined to interfere with the functions of another great personage, the Commissary to the Bishop of London. There was much unseemly squabbling over this matter between these rival powers. In 1696 the salary of the rector was

fixed at sixteen thousand pounds of tobacco, in lieu of £100 per annum, which, the parishioners had complained, they were unable to pay. The incumbents of Virginia livings were not, as a rule, men of a high order, if we may believe the traditions of their profligacy. One is said to have fought a duel in his churchyard to settle a quarrel at cards, another thrashed his contumacious vestry, and then preached them a sermon celebrating his victory: swindling of tradesmen, gambling, and attendance at horse-races and cock-fights seem to have been quite common among them and, finally, the evidence is unmistakable that they all, to a man, got gloriously drunk at dinner whenever they could. These, indeed, were the manners of the times, and perhaps the worthy parishioners were not so shocked as one might suppose by this behavior of their clergy. However, the faithful continued the struggle with the governors until they finally won the right of hiring their parsons from year to year, a system which, no doubt, largely increased the godliness of deportment and improved the odor of sanctity in these reverend gentlemen.

By all odds the most distinguished churchman of colonial times, in Virginia, was James Blair, Rector of Bruton Parish, from 1710 to 1743. He was the founder and first president of William and Mary College, and Commissary to the Bishop of London. His parish of Williamsburg, or Middle Plantation, was reported to the Bishop of London, in 1723, as ten miles square. His ministry "commenced," says

Meade, "under the administration of Governor Spotswood, and with a tender from the Governor to the vestry of aid in building a new church, the plan of which was sent by him, and is, I presume, the same with that now standing. Its dimensions were to be twenty-two feet, with two wings, making it a cross as to form. The Governor offered to build twenty-two feet of the length himself."

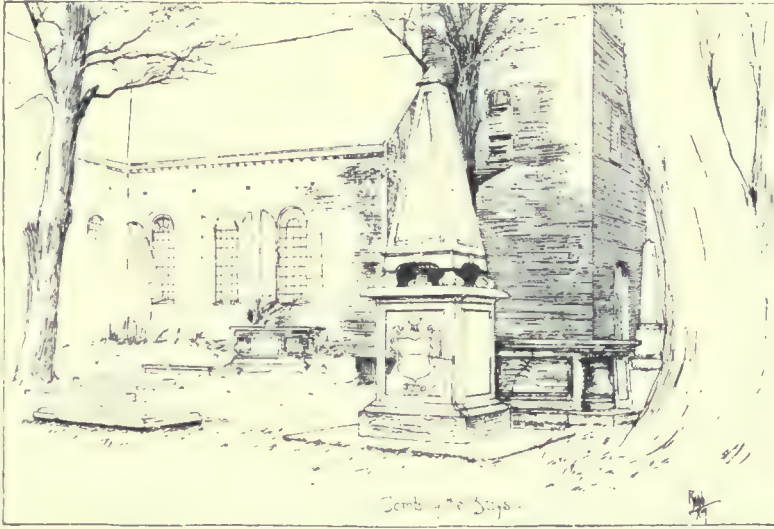
Blair was the most energetic of men, and always foremost in the affairs of

Church and State. He kept up an endless warfare against the royal governors in matters relating mainly to the Church, and he defeated them in succession and single-handed. Even the genial and cultivated Alexander Spotswood, that distinguished soldier and most accomplished gentleman, did not long live in amity with the staunch and invincible old cleric, and, as the Governor himself admits, it was not the parson who was worsted.

Blair's quarrel with Sir Edmund Andros was a famous one, and he fairly drove the successor of Andros, Sir Francis Nicholson, from the colony.

Bruton Church is really very beautiful. The gable on the east end is densely covered in ivy, and the suns and storms of many years have so mellowed and harmonized the whole that one is loth to criticise in detail. No doubt it is, after all, but an indifferent affair, as our friend, the Archdeacon Burnaby, insists,

but the warm, yellowish-red tone of the old bricks, the simple dignity in the lines of the building and the fair proportions of the old bell-tower, the clinging ivy, the background of fine old trees, of grassy yard and mouldering



The Tomb of the Brays in Bruton Parish Churchyard.



Christ Church, Bruton Parish, Williamsburg, Va.

mossy tombs, all so eloquent in the tender loveliness of age, unite in a picture which has in it a good bit of old England, and is full of quiet charm. The tin roof which replaced the ancient shingles was an unhappy mistake, and we may hope that the better taste which now controls the parish will, some day, restore the nobler covering. Going in through one of the wrought-iron gates set in the low wall of brick which surrounds the churchyard, one wanders among the tombs in that subdued enjoyment of the solemn beauty of the place found only in an ancient garden of the dead. Here are some quaint old stones, rich in sculptured heraldic device, and bearing, in graceful, antique letter, stately tribute to the deeds and virtues of the sleepers beneath.

Here, under a twisted mulberry in the southeast sunny angle of the wall, lies "Barradall, armiger," beneath a tomb blackened and seamed with age, but very good in design, and bearing a splendid sculptured crest and a Latin eulogy of that worthy jurist of the colony, upon the flat top-stone. And not far from the tower, at the western end of the church, among a group of the larger tombs, is the handsome monument erected by a grateful colony to the memory of Edward Nott, late their Governor, "a lover of mankind and bountiful to his friends," who died August 23, 1706, at the age of forty-nine. The lettering of this inscription is particularly good, and the armorial bearings carved above

it are rich in scrolled foliage. At the head and foot and on the sides of the tomb are relievos in white marble carved by a skilled hand. These marbles were, of course, brought over from the mother country, the work being of much too fine a quality to have been executed in the colony. Edward Nott was the first deputy of the Earl of Orkney, who was made Titular-Governor of Virginia in 1704, but never came out to his province. Nott's administration lasted only two years, and he died in office, having won the affection of the colony by his wise and beneficent government.

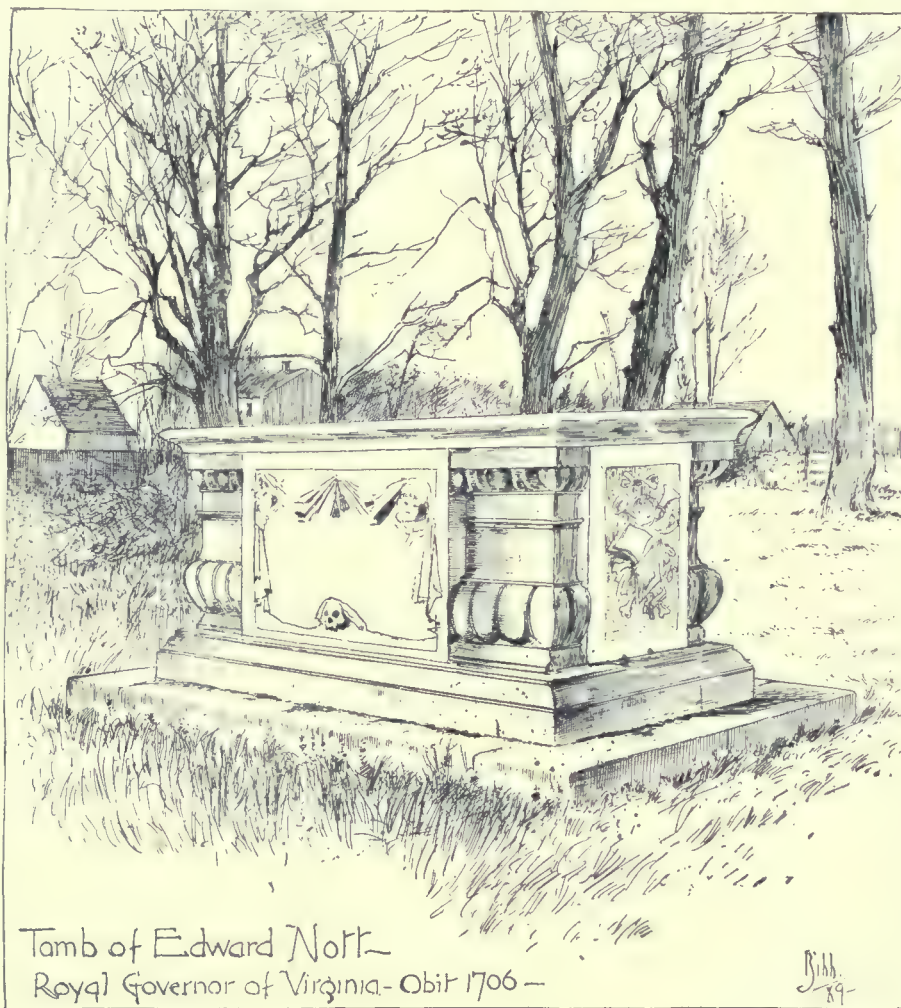
The large white marble monument of the Bray family, close by, is also imposing. The larger tombs are being cleaned and restored in a very satisfactory and intelligent way under the auspices of the lady parishioners of Bruton. Those of Nott and Bray have been lifted out of the ground into which they had partially sunk, and their carvings have

been cleaned so as to reveal the beauty of the work, without, however, losing the inimitable mellow tones with which old time has glorified them.

In another part of the yard, lying half-hid among the long grass, is a plain gray slab of stone setting forth in eloquent simplicity that "Here lyes the corps of Hugh Orr, hammerman in Williamsburg — 1764" — and many graves there are unmarked by stone or mound, most eloquent, perhaps, of all.

The interior of Bruton has little to reward the eye of the curious. There is, to be sure, the alleged, and doubtless perfectly authentic, Pocahontas font, in which they baptized the wild princess after they had talked her into becoming a Christian and the wife of John Rolfe. There is, also, some interesting communion-plate belonging to Bruton parish:

the Jamestown service, presented by one Morrison to the old Jamestown Church, is of heavy silver, rather crudely fashioned, and probaby made in Jamestown, where there were capable artificers, sent out among the original companies. The "Queen Anne" service is of gold, and richly chased with the arms of Beauchamp, and of another family. The work is said to have been done by Harache, a French *émigré*, who had been in the employ of the great Marlborough. The third, a heavy silver-service, was presented to Christ Church, Bruton Parish, by George III; it bears the royal arms handsomely chased on flagon, chalice



Tomb of Edward Nott—
Royal Governor of Virginia—Obit 1706—

and paten, and is delicate'y wrought upon the edges with a shell design. Drawings of these sacred vessels may be seen in Buck's "Old Plate."

Architecturally, the interior of the church contains very little of interest. It is, however, rich in historical associations, and the imagination easily peoples the old place with the phantoms of departed greatness.

Up there, in the gallery, sat the "quality," in the older time, when they came in their great state-coaches to church from their plantations on the York or the James. From "Rosewell," over on the York, came the great Page family, the descendants of Colonel John Page, who, as we have seen, was one of the original patrons of Bruton. At their splendid house of Rosewell, and on their neighboring estate of Shelly the Pages lived like the grand seigneurs they were. The old Indian name of Shelly was "Weromocomoco," and it was

here that grim old Powhatan set up his court, and feasted in royal state upon the luscious oysters of the York. The Pages were great churchmen, and staunch upholders of the Establishment. Their estates were of vast extent, and Matthew Page, adding to them the great adjoining tract of Timber Neck, in 1690, by his marriage with Mary Mann, broadened the family acres into a princely domain. Mann Page, his son, built Rosewell House, in 1725, having brought the bulk of the material from England, as was usual in that time. Rosewell is ninety feet square, an imposing pile, and the interior was finished in all the elegance of wainscoted walls, mahogany stairs and carved mantels.

The building of these splendid and costly manor-houses in the infant colony, as yet hardly more than the unreclaimed wilderness, was a curious instance of the ostentatious grandeur of the period, exaggerated as it was among these lordly planters of Virginia, who emulated the pride and luxury of their English prototypes.

Despite the wildness of the life they led, their society was distinguished for courtliness of manners and for a boundless hospitality, still an active principle in the households of their descendants.

Educational facilities were very limited in the colony. The sons of the richer families were sent to William and Mary, or to England. Outside of these two resources there was nothing. But, after all, they picked up, somehow, enough learning to fit them to manage their plantations successfully, to look after the growth and final sale of the great staple, tobacco, to direct the training of their negroes in the trades and avocations of varied kinds exercised upon the larger places, to see to the importation of the household necessities and luxuries from England and, above all, to acquit themselves gallantly at race and rout, in the parlor or the woodland camp. To the personal beauty of the women who graced their homes canvases by many a famous hand bear witness, and that they practised all the domestic virtues in a high degree in the midst of the reckless living, the prodigal hospitality and wild profusion of the times, we have, also, the amplest testimony. Then, as now, the reputable wayfarer in the Old Dominion found every door open to him, and warm-hearted entertainers eager to house and feed and help him on his journey. The taverns were small, comfortless grogshops. The plantations were isolated, and, as there were few roads worthy the name, communication between them was mainly by the rivers upon which all the great places were located. As the country became more settled and roads were opened, the planters went in for fine horses, and set up their studs of hunters and racers, often bred from famous imported sires of value. Their equipages were of great splendor. General Spotswood, living in retirement at Yorktown, advertises in the *Virginia Gazette*, in 1737, to sell his "coach, chariot, chaise and coach-horses," and "one of the best-made, handsomest and easiest chariots in London." And so the great people drove in state to church, with pomp of sleek, prancing coach-horses and splendor of crested panels.

And, standing here in the warm sunshine in the doorway of the ancient house of God, we may fancy the Rosewell coach reined up at the gates, and discharging its aristocratic burden of satin-robed beauties and brave gentlemen on a bright May morning in the late colonial times; and we may see young Mr. Jefferson, at present an undergraduate of old William and Mary, stepping down, to hand out the lovely mistress Rebecca Burwell, whom he adores just now, and who had the distinguished honor of refusing the embryo statesman's heart and hand somewhat later. We will picture Mr. Jefferson to our imagination as a rather slim and callow

youth, at this time, with curling locks of rufous gold, debonair, and of courtly manner. With him is his friend, John Page, of "Rosewell," his chum at William and Mary, the fellow-patriot with whom he listened to the denunciatory thunders of Henry in the House of Burgesses, and sweet Anne Randolph, and his friend Ben Harrison. As they enter the old church, wherein their ancestors have worshipped for generations, and, with rustling of skirts, preening of feathers and smoothing of rumpled laces, march to their seats among the aristocrats in the gallery, the admiring commoners look on from their places on the floor below.

Williamsburg was always the great centre of fashion in the old colony times. The "season" lasted during the session of the House of Burgesses and the Supreme Court, and when the time arrived for the meeting of those august bodies, every considerable planter in the country round bundled his family into the great state coach-and-six, and drove up to the capital for a few weeks' of brilliant gayety.

The Royal Governors and other officers of the Crown vied with one another, and with the citizens, in the splendor and luxury of their dinners and balls. There were horse-races and many other sports, and gambling ever fast and furious, and now and then, at dawn of day, there was the gleam of



At Sunrise.

crossing swords or the pop of the duelling-pistol out behind the town, on a sequestered bit of turf beneath the trees, where hot-blooded gentlemen settled the undetermined issues of the night, of love or play. There were feasting and dancing at the Raleigh Tavern, and the plays of Shakespeare and Congreve were given by the "Virginia Company," from London; and thus pleasantly did the life of the old capital roll on up to the sterner times of the Revolution.

But, whatever wild gayety and dissipation¹ may have filled the week, old Christ Church of Bruton received them within her venerable walls when the Sabbath came round, and with becoming decorum these aristocratic squires and dames, and beaux and belles, of the younger England, listened² to the word of God in the old fane of their forefathers.

¹ See note on St. Peter's Church, New Kent County, page 25.

² Mr. Camm was succeeded by the Rev. Mr. Shields, who was the minister to some now [1855] living. He was, it is believed, an intelligent and pious man. Some thought him rather too much of a Methodist. I have it from relatives of one of the party, that a lady of the old school, at a time when stiff brocades were the church dress of those who could afford it, would come home, after some of Mr. Shields's more animated discourses, and call upon her maid to take off her clothes, for she had heard so much of hell, damnation and death, that it would take her all the evening to get cool." - *Bishop Meade*.

THE WYTHE HOUSE.

JUST north of the church-yard, and fronting upon a grassy open known as "Palace Green," on the upper side of which stood Lord Dunmore's house, or "the Governor's Palace," as it was called among the patriots of '75, stands a fine, old, square brick house which, the inquiring stranger will be informed, "was once General Washington's headquarters." Historical accuracy, however, resolves this tradition into the lesser fact that Washington spent the night at this house, the home of his friend George Wythe, on his way to join Lafayette at Yorktown in the latter part of September, 1781.

The old house is, however, quite interesting on its own account, and on going up to have a look at it, I was very courteously admitted, and had the pleasure of walking about the broad hall and large square rooms, and the further good fortune of hearing a sketch of the history and a legend or two, which, I think, I cannot do better than transcribe here, as literally as may be.

The Wythe House, as this old home-stead is called, was built by Colonel Louis Taliaferro and given as a marriage portion to his daughter, the wife of George Wythe, who, to quote one of his biographers, was "the pure and virtuous Chancellor, a member of the House of Burgesses, a signer of the Declaration of Independence, a Member of Congress, Speaker of the House of Delegates, Judge of the Court of Appeals, a member of the Conventions on the Constitution of the United States, and Professor of Law at William and Mary College. To him was reserved the honor of devising the emblems and motto of the shield of Virginia." Wythe enjoyed the intimacy of Jefferson, Mason, Washington, and, in short, of the brightest minds of his day in Virginia.

The Chancellor's end was a tragic one, for he was poisoned by a nephew to whom he had bequeathed a large portion of his property. Though he died in Richmond, Williamsburg claims his ghost, and it is said that on the anniversary of his death, the 8th of June, a shadowy form in antique garb glides from out the closet of his chamber in the old house, and a cold hand is gently laid upon the face of the sleeper in the room. After the Chancellor's death the property passed into the hands of Mr. Henry Skipwith, the third husband of the beautiful Elizabeth Byrd, of Westover, on the James.

The wraith of the fair Elizabeth, also, occasionally honors

Wythe House with a manifestation, appearing in full ball-dress, with sweeping train of rich brocade and high-heeled scarlet slippers with diamond buckles.

Yet another spectral tenant was known in the flesh as the consort of Governor John Page, who purchased Wythe House upon the death of Colonel Skipwith, and it is whispered that even the stately wraith of the Father of his Country himself, who was always a great friend of Wythe's, has been seen in the halls and on the broad stairway.

Time would fail me to tell of the weird sounds that are heard, the doors that open without the touch of mortal hands, the phantom shapes which have been seen gliding through the corridors. But, one and all, these ghosts are ghosts of high degree and of unexceptionable deportment, and never in the least have they encroached upon the peace and comfort of the residents of Wythe House.

There is nothing especially noteworthy in the architecture of this old mansion unless it is the air of solid and substantial comfort which it wears.

The plan is a very simple one—a wide central hall through the middle of the house, and two rooms on either side of this, each having three windows and a great fireplace. I did not examine the arrangement of the second story. The kitchens and offices are in a rear building.



The Wythe House, Williamsburg.



WILLIAM AND MARY COLLEGE.

THE college buildings stand marshalled on three sides of the old campus at the western end of Duke of Gloucester Street, the main house facing toward the street, while the

President's house and Brafferton stare at one another across the campus. The two latter are plain square buildings of considerable age. The schools have been three times destroyed by fire. The original buildings were "the composition of Sir Christopher Wren," and presumably very fine. They were burned in 1705, "the Governor and all the gentlemen that were in town coming to the lamentable spec-

tacle, many of them getting out of their beds." Of the second structure¹ we only know that Mr. Jefferson, who, by the way,

¹The third of the series is evidently meant here. The second building, erected by Governor Spotswood, was burned in 1746, when Jefferson was only three or four years old. — ED.



William and Mary College, Williamsburg.

was a tremendous critic in architectural matters, though perhaps not always successful in the application of his theories to practice, thought it looked very like a brick-kiln. There is now very little of interest about the place from an architectural point-of-view, or to one in search of the picturesque.

The statue in white marble of Norborne Berkeley, Baron Botetourt, which stands in the centre of the campus, was erected by the Assembly shortly after the death of Lord Botetourt in 1770, in grateful memory of a governor who was everywhere esteemed throughout the colony. He was a liberal patron of the college, to which he gave many prizes, and at the time of his death he was earnestly striving to win from the home government repeal of the acts which had given such offense to the colonists. The ravages of time or fortunes of war have despoiled the marble baron of his aristocratic nose, and some night-prowling and irreverent undergraduate had, at the time of my visit, affixed a gory streak of red sealing wax across the august countenance, lending an ensanguined and hostile look to the benign features.

Old William and Mary enjoys the distinction of being, after Harvard, the oldest college in America, and she has counted among her sons very many of the great ones of our land, having "sent out for their work in the world twenty-seven soldiers of the Revolution, two attorney-generals, nearly twenty members of Congress, fifteen senators, seventeen governors, thirty-seven judges, a lieutenant-general and other officers, two commodores, twelve professors, four signers of the Declaration, seven cabinet officers, a chief justice, and three presidents of the Republic."

In colonial times it was the only educational establishment of the rank of a college in all Virginia, and directed the intellectual training of a majority of the best men in the colony, although a very aristocratic few of the sons of the wealthier families were sent over to Eton and Oxford.

The history of the college is closely interwoven with that of James Blair, Commissary to the Bishop of London and Rector of Bruton Parish, who was its founder, first president and lifelong defender. The colony sent him to England on a mission to King William in behalf of the projected institution, and he returned in 1693 with the charter of the college signed by their majesties, William and Mary. It was liberally endowed with rich lands, a sum of £2,000, arrears of quit-rents, one penny per pound on exports of tobacco, the office-fees and emoluments of Surveyor-general and a seat in the Assembly, and was founded as "a seminary of ministers of the Gospel where youths may be piously educated in good letters and manners; a certain place of universal study, or perpetual college of divinity, philosophy, language, and other good arts and sciences."

The English Attorney-general Seymour, when ordered to draw up the charter, objected to the expenditure of public funds for making divinity-students while England was at war and wanting soldiers, and to the redoubtable Blair, who

urged that Virginians had souls to save as well as the English, he thundered out, "Souls! Damn your souls! Make tobacco!"

In the library, among many costly treasures in rare old volumes and prints, are two portraits of Parson Blair done at different periods in his stormy and eventful life.



THE POWDER-HOUSE, WILLIAMSBURG.

THERE are to be seen at the post-office, in Williamsburg, some interesting old files of the *Virginia Gazette*, started at Williamsburg in 1736, the first, and for many years the only, newspaper published in the colony. Its columns contained local news, the latest advices from England and the Continent—not more than a month or two out of date—the fortnightly mail from the North and the monthly post from the South, dignified commentaries on current topics, and advertisements of quaint and curious flavor. Among the locals this one about the old powder-house affair is worth reading:

"This morning, between three and four o'clock, all the

powder in the magazine to the amount, as we hear, of twenty barrels, was carried off in His Excellency the Governor's wagon escorted by a detachment of marines from the armed schooner 'Magdalen,' now lying at Burwell's Ferry, and lodged on board that vessel"—whereupon "the whole city was alarmed and greatly exasperated." In a later issue, account is given of indignation-meetings among the citizens, and the full text of a long-winded and eloquent address of remonstrance by the Hon. Peyton Ran-



The Nelson House, Yorktown.¹

dolph and a deputation, upon hearing which Lord Dunmore flies into a fine rage, and talks of burning the town.

A few days after, we read, the people seize all the arms in the powder-house, and His Lordship sends over to the "Fowey," lying at Yorktown, for troops. A squad of soldiers are marched over to Williamsburg, and mount guard on Palace Green before the Governor's house. The "Fowey's" captain meanwhile has informed Mr. Thomas Nelson, the principal citizen of Yorktown, that in case the Williamsburgers attack his men the guns of the "Fowey" will open upon Yorktown without further warning. The warlike

¹THE NELSON HOUSE, YORKTOWN. — Down the peninsula from West Point is one of the dead places of this more than alive continent. This quaint old remnant of a town, with its glorious past, situated on one of the finest harbors in the world, contains four spots of especial interest: The first Custom-house of the United States; the Moore House, where the capitulation of Cornwallis's surrender was signed: the beautiful monument raised in 1881 by the United States to commemorate the surrender of Cornwallis, and the Nelson House, whose grim walls contain the shells of the Revolution imbedded therein. The spacious interior of this old mansion has echoed with the tread of Washington, Lafayette, Cornwallis, Thomas Jefferson and many another great man. The last Nelson has left it and it stands tenantless awaiting the fate it deserves, the protection of the United States Government. — S. M. R.

aspect of affairs finally reaches a climax when news is brought that Patrick Henry is marching on the capital, at the head of 5,000 men, to demand redress of these tyrannous abuses. In the last chapter of the story Lord Dunmore pays the value of the powder, and Mr. Henry's forces disband and return to their homes.

The powder-house, now called the "Old Powder Horn," was built by Alexander Spotswood¹ early in the eighteenth century. This Governor is said to have done more for the general improvement of the colony than any of his predecessors. He was the son of a distinguished Scottish cavalier who had died upon the scaffold for devotion to his King.



The Powder-house, Williamsburg.

A brave soldier—he served, it is said, on the staff of Marlborough—and a most accomplished gentleman, Spotswood possessed administrative abilities of a high order. His policy of peace with the Indians was eminently successful, and his project of requiring the chiefs of tribes to send their sons to be trained in the schools of the whites was productive of great good.

The most picturesque incident of Governor Spotswood's rule was his leading a party of young explorers from Williamsburg across the Alleghanies and into the unknown regions beyond. It was a royal frolic, and in about six weeks the expedition rode back covered with glory and stocked with romantic stories of the marvels of that *ultima Thule*, the beautiful Valley of Virginia. Spotswood dubbed his young adventurers "Knights of the Horseshoe," and before disbanding the company he gave them each a golden horseshoe to be worn thereafter upon the lapel in memory of the affair. King George hearing of these brave doings intimated his gracious pleasure by sending over to Spotswood a little jewelled horseshoe and a baronetcy.

On leaving office, the Governor retired to his country-seat at Germanna, whither came Colonel Byrd, of Westover, in due course, to visit his old-time friend, finding "Colonel Spotswood's enchanted castle on one side of the street and a baker's dozen of ruinous tenements on the other side; there was, also, a chapel about a bow's-shot from the Governor's house, at the end of an avenue of cherry-trees," and the Governor's iron foundries, the first in the colony.

The old powder-house, to return from our little digression, is a tall, eight-sided brick tower crowned with a high conical roof. The double wall has fallen in on one side and bulges

¹ On November 11, 1896, Williamsburg was the scene of a considerable festivity, the occasion being the unveiling of a memorial stained-glass window placed in the old "Powder Horn" by a descendant of Governor Spotswood. The design of the glasswork includes a three-quarter-length portrait of the Governor, his armorial bearings and family devices. Beneath the glass is a brass tablet which records that:

"In memory of William Francisco Spotswood this is erected:

To preserve the honor of Alexander Spotswood, who, under Anne and George, Sovereigns, by the Grace of God, of England, Scotland, Ireland and France, served as Lieutenant-Governor of the Province of Virginia, from the year 1710 to the year 1722."—ED.

badly on the other faces, the decaying roof-timbers threaten to collapse, and the handsome wrought-iron finial leans dismally askew. The "Old Powder-horn" is almost a wreck, indeed. The surroundings are not what one could wish for so interesting a relic; in fact, the old magazine stands in a stable-yard, and is partly hid from the view of the passer-by on Duke of Gloucester Street by tall and very unbeautiful board fences. A movement is on foot to purchase the building, with a small plat of ground about it, from the present rather unappreciative owner. When this much may be accomplished, it is proposed to rebuild the fallen wall with the old bricks, which lie where they fell, to tie the walls securely, to support the roof with some auxiliary framing, and so to arrest the threatened collapse of the tower. But a small sum will be needed to carry out the work.²



JAMESTOWN CHURCH.

THE road from Williamsburg to the ancient site of Jamestown, assuredly not among the best of roads, passes out of the town by the campus of old William and Mary, and, bears off toward the southwest over a rolling country. Plunging into little valleys, scaling steep, short hills, winding through belts of the forest primeval, or diving into dark, damp places where gnarled roots and stumps combine with mud-holes of amazing muddiness to produce an interesting variety of sensations, the old road meanders on toward the river, growing ever worse. Descending at last into a reedy marsh of broad



The Church Tower, Jamestown.

extent, which is crossed upon a bed of roughest corduroy, bearing evidence of complete submergence at high water, and suggestive of being a very uncomfortable place on a dark night and a full tide, and on the farther side of the marsh going over a shaky bridge which spans the inside channel of the river, the road arrives upon the historic soil of Jamestown Island.

From this point there formerly stretched to the mainland a narrow neck of land, where readers of colonial history will

remember Sir William Berkeley and his motley troop from Accomack making their famous stand against the invading army of the rebel Bacon. But the isthmus is long since sunk out of sight, and now the yellow waters of the James lap all sides of the former peninsula. The island contains nearly seventeen hundred acres, lying in a long, narrow strip of land, two-thirds of whose entire area is marsh subject to overflow. Near the western end of the island is the

² The work of restoration here spoken of as desirable has since been carried out through the efforts of certain associations of ladies who have patriotically made it their task to preserve some of the interesting relics of early Virginian times. Not only has the old Powder House been restored by these ladies, but they have also purchased the Mary Washington house in Fredericksburg, in which the mother of Washington lived and died; rendered material aid in the restoration of old St. Luke's Church, in Isle of Wight County, the oldest Protestant church in this country, and done equal justice to Christ Church, in Lancaster County, and have made efforts towards the preservation of what still remains of Jamestown. It is comforting to believe that this movement will gain strength with the passage of time.—ED.

crumbling, mossy, ivy-grown ruin of a brick church-tower, about all that is left of the ancient place. Standing in a copse of fine old trees, the ruined tower is very picturesque, and has an interest in itself apart from that which clings to it as the old-time place of worship of that wonderful band of adventurers who founded Jamestown, the first permanent English settlement in America. The tower is eighteen feet square, and is pierced on two of its sides by high, round-arched openings. It is built of a small, dull-red English brick laid in the Flemish bond.

Beyond it the foundations of the old church are traceable, covering an oblong space of twenty-eight (28) by fifty-six (56) feet, and close by is a wall built in the latter part of the eighteenth century from the ruined wall of the old enclosure around about one-third of the original churchyard. Within are some ancient tombs, upon which one deciphers, under the moss and rime, quaint epitaphs of Amblers and Jacquelines, Sudwells and Lees.¹ Of these, the Jacquelines and Amblers for many generations were the principal owners of the island, as the Lees and Sudwells were of Green Spring, some few miles distant, and famous as the home and place of retirement of that staunch old royalist, Sir William Berkeley. After that dismal morning in 1649 at Whitehall, the old cavalier, his governorship given to the hated Roundhead, his idol dead, the faith for which he had lived and would gladly have died, the *jus divinum*, trampled under foot by clods and boors, found in peaceful rural life, in the company of his wife and friends at his modest house at Green Spring, a balm for all his wounds. Here he waited and watched events, through those long, stern years of the Protectorate, until "Noll" was gone and the son of Charles had come unto his own again, when the fierce old knight held the reins once more over the young colony. Berkeley died in England in 1677, leaving Green Spring to his widow, who afterward married Colonel Philip Sudwell.

¹STRATFORD HOUSE, WESTMORELAND CO., VA. It is very fortunate for the present occupants that "Stratford" is so inaccessible both to the idolators of General Robert E. Lee, for in this house he was born, and to those who have an architectural

"Something special in the way of notice is due to the condition of the tombs of Commissary and Mrs. Blair, the latter being the daughter of Philip Sudwell, of Green Spring, who married Sarah Grymes, of Middlesex. The tombs were placed side by side, and were very heavy and strong. The platform, sides and ends were of white freestone, and the interior filled with bricks well cemented. The top slabs, on which the inscriptions were made, are of dark ironstone or black marble. A sycamore shoot sprang up between the graves, and is now a large tree. In its growth it embraced, on one end and on the top, the tomb of Mrs. Blair, one-third of which lies embedded in the body of the tree and is held immovable. All the interior, consisting of brick, and two of the side stones, have been entirely forced out of their places by the tree, and lie scattered around, while the dark ironstone is held in the air three feet above the surface of the earth, fast bound by the embrace of the body of the tree into which it is sunk between one and two feet, the inscription being only partially legible. On the other side, the whole tomb of Commissary Blair has been forced from its place by the roots and body of the tree, and is broken to pieces in all its parts."



Jamestown.

This account of the old graveyard is from Bishop Meade's "*Old Churches*," and the date of the ruined tower is discussed at some length by the same eminent authority, who says:

"As there are conflicting opinions concerning the date of the erection of this old church—some affirming that what we see are the ruins of that which was destroyed in Bacon's Rebellion, while others affirm the building of a new one after that event—we will briefly state the facts bearing on the case. The history of the succession of the Jamestown churches is as follows: The first place of worship, as

from the landing and the walking over the Virginian country road is not of the best. Architecturally, Stratford is of much interest by reason of its huge chimney-stacks and the fact that the house is entered at the first-story level. The present structure was built to



Stratford House, Westmoreland Co., Va.

or historical interest in the buildings of the Colonial times. The boat touches at the primitive landing nearest to the place going but does not stop on the way back, so that as there are only two trips a week the unwary traveller may find himself unexpectedly stranded for two or three days, at a place where there is no hotel to take refuge in. Besides this, Stratford, itself, is several miles

replace the original house destroyed by fire, whereof the destruction had so moved Queen Caroline that, although she knew the owner, Mr. Thomas Lee, only by reputation, she sent him money to be used in rebuilding. Stratford House, therefore, dates from early in the second quarter of the eighteenth century, and is a token of the generous sympathy of the wife of George II. —Ed.

described by Captain Smith, was made of the awning, or old sails, taken from vessels and fastened to trees. The second was a very plain log building, which was burned down in the second or third year of the colony, during the ministry of the Rev. Mr. Hunt."

In his "History of Virginia," Captain Smith, himself, writes at some length about the church and its pastor :

"The log church first erected was burned down the following winter with many other houses. Mr. Hunt lost all his books and everything else but the clothes on his back. Yet none ever saw him repine at his loss."

Robert Hunt came over in 1606 with the first company, and was by all accounts a most noble character.

THIS is probably as appropriate a point as any to interject such material as we have been able to gather relating to the ecclesiastical architecture of the period in Virginia, so sharply varied in character, so different from the colonial churches of New England, not only in material but in design. The following disjointed notes are therefore inserted here. — ED.

CUNNINGHAM CHAPEL, CLARKE CO., VA. — "Among the first things done by the vestry of Frederick, after its reorganization in 1787, was the adoption of measures for the building of a stone chapel where it was designed to erect that one which failed, through the disagreement of the people and vestry, just before the Revolution, viz, where that called Cunningham's Chapel stood. The land having now come into the possession of Colonel Nathaniel Burwell, the same two acres for a church and burying-ground, which were offered by Colonel Hugh Nelson before the war, were now given by Colonel Burwell, and the present stone chapel was ordered to be built in 1790. At what time it was completed does not appear, but probably in the same year." — *Bishop Meade's "Old Churches and Families of Virginia."*

Between the years 1740 and 1750, Cunningham Chapel, a log structure, was built at a cost of £49 Virginia money. About 1790 this was replaced by a stone church, near the same spot and upon the two acres of land given by Colonel Nathaniel Burwell for a church and a cemetery. This is by far the most interesting spot in the county. . . . They have a custom in this unique community of meeting on All Saint's Day to bring flowers with which to honor the graves of their ancestors. 'Tis a reverent ceremony and full of love, yet it is also a joyous time, usually a time of radiant sunshine and beauty and also of becoming autumnal sadness.

Modern churches have accommodated modern needs, but mid-summer brings each year the divided neighborhood together, and once again they kneel around the chancel and do as their fathers did. The selfsame velvet bag at the end of a long rod receives



The Cunningham Chapel, commonly known as "Old Chapel," Clarke Co., Va. [Date, 1790.]

the coin, and the tall-backed pews almost hide each from his neighbor. 'Tis but a step into the cemetery, and here the great, great grandchild will visit the tomb of his fathers and know his place

"Upon any alarm he was as ready at defence as any, and till he could not speak he never ceased to his utmost to animate us continually to perfit."

The "Advertisements for the Unexperienced Planters of New England or Elsewhere, etc.," a pamphlet published by John Smith in 1631, contains a more detailed account of the churches during his stay in the colony :

"When I went first to Virginia, I well remember, we did hang an awning—which is an old sail—to three or four trees, to shadow us from the sun; our walls were rails of wood, our seats were unhewed trees till we cut planks, our pulpit a bar of wood nailed to two neighboring trees; in foul weather we shifted into an old rotten tent, for we had few

will be among them. Many wander far away from it, but all return to die and rest under the shadow of its trees after the last service is done. So all these Pages, and Burwells, and Nelsons, and Whittings, and Harrisons, and Randolphs, and Meades, and Cookes, and Carters, these all have lived upon this soil, and now hundreds of them lie buried beneath a dear sod, awaiting a blessed resurrection. — *M. P. Duval.*

WARE CHURCH, GLOUCESTER CO., VA. — Recalling the architectural characteristics of Christ Church, Alexandria, of Bruton Church, and of St. Peter's, buildings that may be called complete



Arrangement of brick work: Light and dark

Ware Church, Gloucester Co., Va.

in ecclesiastical architectural forms, we made especial efforts to procure illustrations of the churches at Ware and Abingdon, which from several different sources we learned had the reputation of being the "most interesting colonial churches in Virginia." It was then with a pardonable feeling of disappointment that we subsequently discovered that Ware Church is exteriorly but a simple little brick structure with a pitch roof, the wooden cornice at the eaves rather crudely treated and the door and window treatment giving no evidence beyond good straightforward work of any especial care on the part of the designer. Very likely the reputation of the little building rests on its interior treatment, but of this we have been able to learn nothing. But its simplicity bespeaks its age and at the same time seems to give the lie to the date asserted to belong to St. Luke's, at Smithfield. — ED.

ST. LUKE'S, SMITHFIELD. — "The present village was incorporated in 1752. It finished its growth a long time ago, when it had acquired a population of about one thousand. It is not a dilapidated town, however, but seems fairly prosperous, with a good class of dwellings and a very few handsome ones. All in all, it is very attractive, with fine, old-fashioned, colonial-looking houses in large, pleasant grounds, with abundant and large shade-trees. It is at the head of the creek, also known as Warraskoyack, under many spellings, five or six miles off the James. Just before reaching the village the creek doubles on itself, running back at the foot of a high ridge to form a long peninsula. Among the residents this is now known as Pagan creek, or river; whether in remembrance of its ancient or modern inhabitants does not appear. When they want an 'appropriation' it is Pagan river, as, in its beneficence, Congress draws the line at creeks.

"To most readers Smithfield is only associated with a brand of ham. There is, in fact, a ham factory, whose product is held in high repute. Where they procure the raw material is not evident, The 'Isle of Hogges,' where the first colonists sent their swine to live as best they might on what they should find or turn up, is

better, and this came by way of adventure for new. This was our church till we built a homely thing like a barn, set up on crotchets, covered with rafts, sedge and earth; so was also the walls. The best of our houses were of the like curi-osity, but the most part far much worse workmanship, that could neither well defend wind nor rain; yet we had daily Common Prayer morning and evening, every Sunday two sermons, and every three months the holy communion till our minister died. . . ."

During Smith's survey of the Chesapeake, not the least of his great achievements, the Indians burned the church. He had it rebuilt at once upon his return. "Now the building of the palace was stayed as a thing needful, and the church was repaired."

a few miles above, in the James. In driving about we saw only a few razor-backs that looked as though they might have been an escape from the original drove. The quality of the hams, eaten, as it were, on their native heath, is undeniably good. What your grocer sells you under this label, 'well, that is another story.' Sweet-potatoes, and especially peanuts, are a large article of export.

"Nearly all the houses have been built long enough to have a somewhat old-time air about them. Many date from about the beginning of the century, and a half dozen from the incorporation of the town. As interesting as any is the old court-house, built

Of the further history of the churches, Meade continues:

"The third was a larger and better one, probably of wood, built during the presidency of Captain Smith, and in a ruinous or neglected condition when Lord De La War arrived, in 1611, who immediately ordered that the church be thoroughly repaired. Strachey, Secretary and Recorder of the colony, gives this description of it: 'It is in length three-score foot, in breadth twenty-four, and shall have a chancel in it of cedar, a communion-table of black walnut, and all the pews of cedar, with fair, broad windows, to shut and open—as the weather shall occasion—of the same wood, a pulpit of the same, with a font hewn below like a canoe, with two bells at the west end. It is so caste, as it be very light within, and the Lord Governor and Captain-General

leading to it. Beyond, the road winds pleasantly among fields of peanuts and sweet-potatoes. We come finally to a wooded ravine, through which flows a clear, swift-running brook, a veritable phenomenon in this part of the country. At the foot of a rock is a spring, considerably walled up, with a nice new oyster-shell from which the weary traveller may quench his thirst. At the top of the hill beyond, in the midst of a grove of large native trees, oaks, button-wood and walnut, venerable with thrice the supposititious years of 'the many-wintered crow,' stands the oldest Protestant Church building in America. It was built in 1632, only ten years after the Indian massacre.



St. Luke's, Smithfield [Date, 1632.]

about an even hundred years ago. It has long been transformed into a dwelling, the county seat having been removed to Isle of Wight. In this house the wife of the late General Mahone was born and raised. The front has been modernized by the addition of porches, but the back part remains unaltered. There was the judge's bench, the bar and jury-box, the court-room extending forward toward the street. The small brick building on the corner was the clerk's office, and remains unchanged.

"But the object of chief interest, that which brought the writer to Smithfield, is not there, but five miles out on the Suffolk road. We cross a rickety drawbridge over a branch of the creek, which eats its way indefinitely up into the land. There is a long stretch of salt marsh, with its corduroy a foot under water at high-tide,

"At that time the entire population was Episcopalian, but finally conditions changed, old families moved away, other denominations sprang up and the service in the old church could no longer be kept up. The years went by, and it was abandoned and left to desolation. The roof-tree fell in, the windows rotted away and it stood forlorn, a thing of dread to children and a sad memento to the old of the vicissitude of things.

"So wide an interest attached to the building that an effort was made to restore it. Contributions were obtained from various parts of the country, and two years ago [1894] the church was rededicated and services are again held. Within, it is, of course, entirely new. Without, a few dozen bricks only were needed.

"The interior is handsomely finished. The 'pictured panes'

doth caufe it to be kept paffing sweet, and trimmed up with divers flowers, with a sexton belonging to it. Every Sunday, when the Lord Governor and Captain-General goeth to church, he is accompanied by all the counsellors, captains, other officers and all the gentlemen, with a guard of Halberdiers in his Lordship's livery of fair red cloakes, to

the number of fifty, on each side and behind him. His Lordship hath his feat in the Quoir, in a great velvet chair, with a cloth, with a velvet cushion spread before him, on which he kneeleth, and on each side sit the council, captains and officers, each in their place, and when he returneth home again he is waited on to his house in the same manner.'

are the gift of individual donors and societies. Behind the altar is a handsome and, for the size of the building, large memorial window. In the floor of the chancel are set two tombstones, brought from the old Bridger estate, a few miles away. The inscription of the one, in capital letters, the dash showing the division on the stone, is as follows: 'Sacred — To ye Memory of — The Honble Joseph Bridger — Esq., Councilr of State in Virginia — to King Charles ye 2d — Dying April ye 15. 1686 — Aged 59 Yeares — Mournfully Left His Wife, 3 Sons & 4 Daughters.' Below is a long eulogy in verse, written without division into lines on the stone. I quote four out of the twelve: 'Here lies ye late great minister of State. That Royal virtues had and Royal fate To Charles his Councils did such hon'rs bring. His own expresse fetched him t' attend ye King.' This man was the paymaster general of the British troops in America during the Bacon rebellion, exactly a hundred years before the revolutionary war. His father was the man who built the church.

"In a country where we have no great antiquities, or none left by our race, so new upon this continent, such a memorial, covering almost the entire period of our history, should have an extraordinary interest, which must deepen as the generations go by." — *Washington Star*, September, 1896.

CHRIST CHURCH, LANCASTER CO., VA. — The *Philadelphia Times* published, January 9, 1898, the following account of a building which should be deserving sometime of a complete architectural record: "In a remote corner of Lancaster County, Va., is an old Colonial church which is generally conceded to be the quaintest building in Virginia, and is said to have the distinction of being the only church in this country which yet remains exactly as it was in Colonial days. Other Colonial churches still standing have been so much 'restored' that it is well-nigh impossible to gain from them an exact idea of what they formerly were. This old Christ Church, thanks probably to its inaccessible location and the consequent withdrawal of its congregation to other churches, has had no alterations whatever made in it excepting those caused by time; these it has withstood to a remarkable degree, owing to its sturdy and solid construction.

"The church was built in the year 1732 on the site of an older one, which had been erected nearly seventy years before. Much of the same material which had done service in the first church was used in building the second. The old tombstones, bearing dates of 1669, 1674, etc., were carefully removed into it, as was also the vestry-book of the parish, kept from the year 1654 to 1770, a volume of great value and interest. Recently the Society for the Preservation of Virginia Antiquities has been impressed with the importance of caring for so unique a relic, and has donated a sum to be used in preserving the building.

"The location of the church makes it inaccessible save by a day's journey by river, so comparatively few have ever seen it. On our arrival, we found the quaintest building it had ever been our good fortune to come across. Guarded by an old colored man, who lived in a shanty across the roadside, who fairly beamed with delight on seeing us, for visitors are scarce in that out-of-the-way spot, the church, which he regarded with the pride of proprietorship, never fails to elicit admiration from all. Accordingly, Uncle Tom conducted us with much ceremony into the church, which is built in the shape of a Greek cross, with four beautiful arches supporting the centre and forming a lofty dome,

where the arms of the cross deflect. The brick walls are 3 feet thick. The pulpit is perched high up in the air on the side of the northeast archway, and to get into it one has to perform the rather difficult feat of climbing the narrow winding stairway, now in a very rickety condition.

"Over the pulpit is a quaint sounding-board, and at the foot of the winding-stair is the old-time clerk's desk. These, and also the communion-table, pews and massive doors, are of solid black-walnut, carved by hand. The pews are square, with backs so high that while sitting or kneeling their occupants are entirely hidden. Small chance there of stealing a glance at pretty neighbors across the way, for as old Uncle Tom remarked, with a chuckle, 'There warn't nothing to do but jest look at the preacher or take a nap.' This preacher, it may be mentioned, received for salary 16,000 pounds of tobacco a year, as was the custom in early Virginia. To raise this, it being a State church, the vestry assessed each man in the county a certain amount of tobacco, which he was compelled by law to pay, whether he attended the church or not.

"One of the pews was dedicated to the use of the county magistrate, justice of the peace and sheriff, who filed solemnly in of a Sunday with all the dignity befitting the upholders of the law. Opposite and facing the pulpit is the largest pew in the church, whose size equals that of a ball-room. It has seats around all four sides. Its backs are nearly five feet high, and were formerly surmounted by brass rods, which held thick damask curtains, so that

even when standing those inside could neither see nor be seen.

"This pew, our guide informed us, belonged to Robert Carter (which he pronounced 'Ky-arter,' with that delightful inimitable Virginian accent), who was commonly called 'King,' on account of his great wealth and social importance. He owned 300,000 acres of land and 3,000 negroes, and is one of the best-known characters of early days. He was treasurer of the colony for many years, Governor, speaker of the House of Burgesses and president of the Council in 1726.

"He, it seems, was the builder of the church. In the vestry-book his name comes before even that of the minister. The whole north side of the building was given up 'for all time to come' to the use of his servants and dependents, and none of the congregation ever thought of entering the church until the Carter coach had arrived, and 'King' Carter and his family had taken their places. The aisles are formed of massive pieces of freestone, and are as solid and smooth to-day as when they were first laid, nearly two hundred years ago. The original communion-service is preserved in good condition. It is of silver, and was brought over from England.

"Under the pulpit is placed for safe keeping a relic of unusual interest in the shape of an old cedar dial-post, which formerly stood outside the door. On it is still legible the name of John Carter and the date of 1702. This post was one of the relics of the older church, which had been built by John Carter, father of the 'King.' One of the tombs which were moved from the older church is in memory of this John Carter and his wives, of whom there seems to have been a goodly number. The epitaph mentions no less than the appalling sum of five, who, it adds, 'were all his wives successively and died before him.' This tomb bears the date 1669. In the centre of the building is a flat let into the stone floor just at the crossing of the aisles. This, legend says, was placed there in memory of a plasterer, who fell while working on the lofty dome and was killed on the spot.

"Outside is the little graveyard which all old churches have,



Rear View of Christ Church, Lancaster Co., Va., near Carter's Creek, Rappahannock River, 1732-1895.

"This was doubtless the same," says Meade, "in which Governor Yeardley, with the Councillors and Burgesses, held their legislative session in 1619; and, as we read of no other church being built between that time and 1676, when the town and church were burned down by Bacon, it is most probable that this was the building. In opposition to the theory that the present are the ruins of the old church which was burned in the rebellion, is the fact that the dimensions of the church which Smith built and Lord De La War repaired were different from the one whose ruins are now

seen. The dimensions of the former were twenty-four by sixty; those of the latter twenty-eight by fifty-six. Other circumstances there are which render it almost certain that another church had been built since the destruction of the one by Bacon. Not only was there a goodly number of families residing in the place for some time after this, but the Court-house and House of Burgesses were there until the removal of the seat of government to Williamsburg after the year 1705. Although the governors may have lived at Green Spring, yet some of the officers of the Government

with here and there the gleam of a marble slab or headstone showing through the clinging masses of ivy and periwinkle which cover it. 'King' Carter's tomb, originally very massive and handsome, with the Carter coat-of-arms cut upon it, is now broken and defaced, and lies in fragments. Much of it has been carried off by relic hunters. Several years ago a gang of men, believing the tradition that 'King' Carter had been buried with many of his diamonds and other jewels upon him, broke an entire side off the massive tomb and dug up the coffin. This act aroused the people of the neighborhood to such an extent that had the thieves been caught, there is small doubt but that they would have been put forthwith into 'King' Carter's place. For many years services were held in the church only once a year, but of late even this has been discontinued, and the old building would have been

thus on that statement: "Where gambling, racing, and even the low practice of cock-fighting were encouraged, there were the lost estates, the ruined, scattered families; there were the blasted hopes of parents, the idle, intemperate sons and the sacrificed daughters." Another clergyman of the day, writing to the Bishop of London about this county, says: "The great cause of all which I humbly conceive to be in the clergy, the sober part being slothful and negligent, and others so debauched that they are the foremost and most bent on all manner of vices. Drunkenness is the common vice." Yet it was in this parish and only four miles from this church that Mrs. Martha Custis had her home in the "White House"—whence, legend has it, the name of the present presidential mansion at Washington—and, as some say, it was in this very church that she was wedded to Colonel Washington, by the



Old St. Peter's Church [third in age in Virginia], New Kent Co., Va. [Date, 1703]

left to the mercy of the elements but for the interest recently awakened in it."

ST. PETER'S CHURCH, NEW KENT CO., VA.—St. Peter's Church was built in 1703 and was paid for by the sale of forty six thousand hundred-weight of tobacco, but probably even this amount of potential smoke did not cover the cost of the steeple, which was not built till twelve years later. Bishop Meade takes pains to make his readers understand that New Kent County was a very sink of iniquity and that the clergymen themselves were leaders in all debauching excesses. One of the clergymen of the time writes that cards, racing, dancing and cock-fighting were prevalent in this parish, and the good Bishop on his part moralizes

Rev. Mr. Mossom, who, while he may have been an improvement on other incumbents of the parish, was, none the less, a peculiar individual, and amongst other eccentricities once assailed his parish clerk from the pulpit during a sermon. The clerk, who seems to have had a due respect for the proprieties which day and place imposed on him, evened the score by giving out at the end of the sermon the psalm in which occur these lines:—

"With restless and ungoverned rage,
Why do the heathen storm?
Why do the foolish attempts engage
As they can ne'er perform?"

Other accounts have it that Washington's marriage was celebrated in Old Pohick Church, near Mount Vernon. —Ed.

belonging to the port and legislature were there; and it is not to be supposed that they would live for thirty years without a church."

Our Reverend author goes on to cite the circumstance of Governor Andros presenting communion-plate to the Jamestown Church in 1694, that a silver font was given to it by the Amblers, which is still in evidence, and that no marks of fire are discoverable about the ruins, and he finally concludes "that the ruins which we now behold are those of a church put up since the rebellion of Bacon in 1676." As one sees the old tower standing, dismantled, but beautiful, among the ancient, stately trees, memory almost unconsciously tries to rehabilitate the times and the men who have made the place famous in the world's history. Foremost of them all stands forth the grand plebeian name of John Smith,

Werowocomoco. The stone of which the chimney is built appears to be a shell rock. There is a great fireplace, eight feet wide, four feet deep and six feet high. Before many years the rapid encroachments of the river will have undermined the ruined tower, and the last relic of Jamestown will sleep beneath Powhatan's turbid flood.



CARTER'S GROVE.

At the end of a wearisome drive of about seven miles south-eastward from Williamsburg, over a road which stretches through a flat and dreary succession of corn fields, peanut patches and pine woods, the traveller, now nearing the north bank of the James River, will see afar off across



Carter's Grove.

the chief actor in the settlement of Virginia. There is hardly in all history a figure more picturesque than that of this indomitable man. His life was a romance, and full of marvel. Dying quietly in London, in 1631, he sleeps in St. Sepulchre's, where a stone bearing his arms, his three Turk's heads, and his motto, "*Vincere est vivere*," is to be seen before the communion-table. A tablet to his memory, engraved with a sonorous epitaph, beginning:

"Here lies one conquered that hath conquered kings,
Subdued large territories, and done things
Which, to the world, impossible would seem,"

was destroyed in the great fire of London, in 1666.

About the only memorial of Captain Smith, and at the same time the only specimen of the architectural achievements of the first settlers to be found in Virginia, is the chimney of the log-house built by Smith for Powhatan at

the level fields an imposing cluster of buildings standing in a copse of tall, spiring trees. Leaving the road and winding tortuously across the plantation, he drives beneath the arching boughs of a short avenue of old locusts, and, emerging upon a circular lawn of somewhat unkempt appearance, sees before him the stately pile of Carter Burwell's ancient manor-house of Carter's Grove. There is a fine air of mossy age on this, the north side of the great house, but one's first glance at the façade reveals the disappointing fact that a very modern and wholly incongruous veranda covers a third of the first story—a feature sadly out of style and æsthetically deplorable; comfortable, no doubt, but ugly. The exterior is simple, square, massive; the openings, symmetrically distributed, have a rather high and narrow look. The house stands well up out of the ground, and above the cellar there are two stories crowned by a high, unbroken slate roof sloped from the ends of the house, so that the hips meet in

the ridge about one-third of the distance from either end of the house. Two square chimney-stacks rear their bulky shafts high above the ridge-pole, ending in a simple, though very effective, topping-out. The lines of the roof are bold and pleasing; near the eaves they curve outward in a graceful sweep. The cornice is of wood, and shows a row of dentils with a few simple mouldings under the rather broad soffit of the eaves. The solid-looking walls are laid-up of small, dark, English brick in Flemish bond, and they have a rich, deep-red color. The brick, iron, carved and panelled woodwork, sashes, hardware, oak flooring, and, in fact nearly all the materials, were imported from England.

The house was built in the year 1737.

The walls show an increased thickness on the outside below the level of the first floor, and at the height of the second floor there is a brick band, slightly projected, several courses in width, and finished with a moulded course at the top and bottom, running all around the house. Flat arches, with voussoirs one brick and a half high, cover the openings. Otherwise the brickwork is perfectly plain.

The walls, both exterior and interior, are of great thickness, running from three to four feet throughout. The roof is a wonderful assemblage of massive timbers, put together with that intelligent observance of the principles of good carpentry which characterized the work of the period.

The door and window frames and the sashes are very solidly built; the sash-bars are broad and strong, and filled with glass of moderate size. All exterior woodwork is painted white.

The out-buildings* flanking the great house are low, one-story, brick houses with high-pitched slate roofs pierced on each side with three dormer windows. One of these houses is used entirely for kitchen and scullery; the other serves as an office and storehouse. The main house is an oblong, whose outside dimensions are about fifty by eighty feet.

A great hall, twenty-eight feet in width, occupies the centre of the first floor, cutting the house in twain. Out of this grand manorial entry-way heavy panelled doors of generous

width give upon the front and rear, looking toward the river and the road. A broad arch, spanning about twenty feet, bisects the hall. Starting under this arch, the grand stairway sweeps up in three easy runs to the floor above. With its low risers, broad treads and carved balusters of mahogany, it has a very sumptuous appearance. The floors of the landings are inlaid with a handsome parquetry of light and dark woods. There is a broader step at the foot, over the rounded end of which the rail swings out in a spiral whirl, and ends over a delicate, twisted newel. The twisted post is repeated at the turns and occurs upon the landing above. The rail is nicely worked into ramps of easy curve. The balusters are set three to the tread. A wainscot in long panels of mahogany covers the wall side, and has ramps following the curve of the stair-rail, and twisted half-posts set opposite those at the turns. The last panels in the wainscot, next the landings, are made to follow the up-curve of the rail. The tone of the mahogany is very dark and rich, and the effect of the whole stairway is quite splendid. The downward ramp in the rail as it turns across the stairwell on the upper landing is well worth noting. The scheme is useful, since it warns one of the approach to the head of the stairs, as well as being pretty in effect. Several ugly gashes in the rail on the first flight are said to have been made by the sabres of Tarleton's dragoons, who, while bivouacked here during the Revolutionary War, enjoyed the quiet diversion of riding their chargers upstairs and hacking away at the hand-rail as they rode.

From the landing on the second floor doors open on either hand into bedrooms. Under a round arch, which pierces a partition carried on the great arch below, one passes into a large ante-room or corridor lighted by two windows looking out upon the terraces and the river.

From this lobby doors open into the principal bedrooms. The woodwork about the smaller arch is similar in treatment to that of the larger span on the first floor. Looking through it toward the head of the stairs, one gets a very pleasing picture. The walls of the lower hall are wainscoted

* In this domestic custom is found the germ of which the development is the manorial dwelling-house of Virginia, and to some extent the plantation homes of other Southern States. Very possibly, it was the introduction of negroes as house-servants and the natural unwillingness of white men to have colored slaves of unknown habits of personal cleanliness quartered under the same roof with themselves that led to their being isolated in separate huts, at first all in one settlement — the "quarters" *par excellence* — and later to the erection of special structures for the use of the house servants somewhat nearer to the main house, drawing nearer and nearer and, finally, becoming attached to the house itself. Whatever the cause, the feature that distinguishes the architectural plan of the Virginia manor-house from the house of the New England gentlemen of the same time and standing is the presence of the kitchen and office wings, and a study confined entirely to this feature would be found to develop some very interesting results. Sometimes, as at Westover¹ and Berkeley², the kitchen is in a separate building entirely detached from the main house, balanced, of course, by a similar structure on the other side, usually the office in which the landowner transacted the business of the estate. Sometimes, as at Mount Vernon³, the kitchen, though in a separate building, is connected with the main house

by an open or colonnaded passage-way. Then this passage-way is enclosed fully and becomes the link that permanently unites the kitchen and office to the main house, as at Woodlawn⁴, near Mount Vernon. At the same time another cause, the necessity of providing shelter for the accidental or the invited traveller, brought an increase in size and dignity to these wing pavilions: the chance wayfarer of unknown antecedents could hardly be quartered in the main house, and the bachelor guests relished the greater freedom of being able to come and go unwatched, and because of these things a second story was soon added to the office wing and balance was preserved by building sleeping-rooms over the kitchen, so that the house-servants no longer had to retire to the general quarters at night. In this way the typical architectural plan of the Virginia house, like Lower Brandon, was evolved. From this point,



Lower Brandon

through adopting the H plan or the M plan, by making the wing portions one story or two, by building of brick or of wood, the architect of the time succeeded in producing a great variety of structures of most surprising architectural interest. The mansions of Annapolis, the Paca⁵ house, the Brice⁶ house, the Harwood⁷ house, show that this general scheme was as well adapted to town use as it was to the larger county estates. — ED.

¹ See page 11.

² See page 12.

Plate 13, Part VI.

⁴⁻⁷ It was intended to publish illustrations of these buildings in this Part, but they have been driven over to the following one. — ED.

from floor to ceiling. Above the base is a plain board dado crowned with a narrow cornice, the upper member of which is quite ornate, the whole being about three feet high. From dado to frieze the wall is covered with a single large panel, raised and bevelled. The frieze contains two bronze mem-

LOWER BRANDON.—Of all the seats on the James, Lower Brandon, *vis-à-vis* to Westover, is the most delicious picture of Old Virginia. Every nook and corner of the spreading mansion breathes of dead belles and beaux, of minuets and roses of a hundred leaves. Inside, the walls are lined with one of the most famous collections of portraits in America. English lords and ladies, poets and musicians, all friends of Colonel Byrd, of Westover, hang beside the family portraits. It may be well to say here that a Byrd married a Harrison and, thereby, Byrd silver and pictures crossed the river from Westover to Brandon. The small panes of the windows are "written o'er" with famous names. From the vast hall we pass to drawing-room and dining-room, and through long corridors to the large wings which contain the prim, old-fashioned bedrooms. The late owner of Brandon, Mrs. George Harrison, formerly a Miss Ritchie, of Baltimore, was one of the most notable

bers swelled out into a curved projection, and separated by narrow horizontal mouldings. The cornice is made up of a number of members, among them a bracketed dentil band surmounted by a strongly-projecting corona. Three large panels sheathe the wall above the stairs, diminishing in

tervention was procured by his medical adviser, whose wife was the sister of the widowed owner of the estate at that time.

Unquestionably, there was wanton and irreparable damage done during the war by Federal troops, but that much of it need not have happened is proved by the following extract from the *New York Evening Post* for April 7, 1900, wherein "A Reconstructed Matron" describes an incident of Sherman's passage through South Carolina:—

"One morning in the early spring of 1865 our little maid rushed into the sitting-room where we were assembled, exclaiming that the Yankees were coming and were "des ten mile down de road," and sure enough, while we were at dinner, which was the dignified term bestowed on the scrap of bacon, boiled with mounds of peas and rice, which constituted our principal daily meal, bang, bang was heard just beside our windows, and glancing out, our terrified



Lower Brandon.

women of her day. She died about two years ago, nearing the century mark. Everybody called her "Old Miss" and her influence was like the breath of violets, far-reaching and insinuating. Brandon has now passed to her grandchildren.—*S. N. R.*

It is not improbable that the present front and rear porticos as well as the bay-window in the upper story are the handiwork of some post-bellum carpenter, for Brandon was visited by Federal troops in January, 1864, who not only burned the out-buildings and negro quarters, and destroyed much corn, hay and bacon, but looted the house and practically wrecked it, smashing all the windows and tearing out some of the interior woodwork to feed their camp-fires. The southeast wing, dating from 1712, is the oldest portion of the house, which measures 210 feet in total length; the balancing wing on the southwest follows in point of age, while the central or present main house is said to be in part due to the suggestion of Thomas Jefferson on his return from Paris, his interest in the plan being due to the fact that when a student at William and Mary his chum was Benjamin Harrison, son of the owner of the estate, Col. Nathaniel Harrison. If one of our Presidents had a hand in the designing of Brandon, another had a hand in its preservation, since it was by Lincoln's personal order that the Federal troops were not allowed to revisit Brandon, as they threatened, and complete the work of destruction. Lincoln's in-

eyes beheld men in blue and gray, pursuers and pursued, galloping furiously down the road, discharging pistols as they went. War had come to us individually at last, and the excitement we had craved proved to be anything but the agreeable sensation of our anticipation.

"A prodigious hiding and burying of valuables now took place; the servants seized upon silver cups, pitchers, waiters, etc., and rushing into the garden, sowed them broadcast among the potato-beds, which precaution eventually proved quite unnecessary, as we quickly obtained a guard, who protected our property completely. . . .

"The discipline of the troops must have been complete, for our guard, a little whipper-snapper of seventeen or eighteen years, while lying on the grass before our door would merely rise on his elbow, turning his juvenile countenance on the parties of marauders who, from time to time, would gallop up on evil deeds intent, and off they would go, immediately recognizing his authority. Many of our neighbors, not having secured a guard, fared very badly at the hands of our visitors, who, however, remained only two days, and then carried their undesirable presence elsewhere. Oh, how much we all had now to hear and to tell! Such experiences of outrage and robbery as our friends had to relate made us almost ashamed of our good fortune, and caused us to feel that our escape from such tribulations must have been through some fault or lack of patriotism on our part."—*ED.*

height with the line of the ascent, and over these the cornice is returned. Near the top of the first flight the upper panelling stops abruptly, all above showing the bare, plastered wall.

On either side of the arch are broad, fluted pilasters projecting from the wall, standing on bases of the height of the dado, and crowned by shallow, composite capitals richly carved. Above these the entablature is brought out with proper projection and returned at the ends.

Triangular panels occupy the spandrels of the arch and the side of stairway. The stars in these panels and on the key of the arch are from the frieze of another room. The jambs and soffits of all the doorways, and the soffit of the stairs, are handsomely panelled. The architraves are not especially noticeable.

An almost incredible misfortune has in recent degenerate times befallen the beautiful woodwork of this great hall: dado and panelled wainscot, swelling frieze and dentilled cornice, fluted pilaster and sculptured capital, panelled arch and noble enablature, all have been painted by some vandal hand—and I hasten to absolve the present proprietor, who is guiltless of the crime—in shrieking tones of red, white, blue, and—*mirabile dictu*—green! Absolute justice to the artist compels me to add that he has used his green rather sparingly, but what there is of it is most relentlessly green. And yet, under all this coarseness, while it is almost impossible to get the proper value of certain members to which the harsh coloring has given exaggerated weight, one can still see the dignity of the whole scheme of decoration.

The two floors are very similar in plan, there being two large rooms, almost square, on either side of the great hall, which occupies the middle third of the whole floor-space.

ELSING GREEN. — If Elsing Green is one of those two "richly furnished mansions" in which Carter Braxton, later a signer of the Declaration of Independence, lived "in great splendor" shortly after his second marriage in 1761, or thereabouts, the building dates back, at least, to near the middle of the eighteenth century. It would be gratifying to be able to present a more satisfactory

The two chimneys carried up on the middle transverse partitions give a fireplace of generous size to each room. Those in the library and dining-room are of very liberal dimensions. There is, in the parlor, a mantel in Siena marble of very good design in the refined style of the period. The wainscot of the room, which is called the library for lack of other distinguishing name, is in large panels of pine, from which the paint has been scraped off. The color is very rich and dark, and the room altogether very handsome. I should estimate the height of the first-story rooms at about twelve feet, or perhaps fourteen, and, with their tall panelings, they are impressive. The window-frames are set well out, thus leaving a deep reveal in the thickness of the wall inside, where cosy window-seats have been built in.

The floors are all of rift oak, from four to six inches wide, and as sound as the day they were laid, a carpenter would say. The doors are in slightly raised, bevelled and moulded panels, solidly framed and very thick. My impression is that there are solid panelled inside blinds to all windows.

In its chief feature, the entry-hall, this handsome colonial residence adheres to the model of the English manor-houses of the time, in which the great baronial hall of feudal days still survived.

It was here that the family received its guests, the ladies pouring tea for the beaux who came riding, *en grande tenue*, to pay their court in the long afternoons of the beautiful Virginia summers. Within these thick walls it was cool always, and through the wide doors and windows, opening upon front and rear, the breezes from off the river came in unchecked. As the day wore on and the fiery sun was gone, the company sought the terraces and sauntered in the long twilight, looking down upon the purpling bosom of the

only a man of great wealth, which before his death was, owing to losses during the war and unfortunate mercantile ventures, practically dissipated, but was throughout his life active in political affairs, holding many offices of trust. Although conservative by temperament he supported Patrick Henry's Stamp Act resolutions in 1765, and, later, in April, 1775, when Henry, alone of the



"Elsing Green": House of Carter Braxton, a signer of the Declaration of Independence.

illustration of the building than is afforded by the accompanying photographic view, for beside the flanking buildings for house-servants and office with narrow dormers serving the second stories, the plan seems to be unusual, the entrances being apparently placed on the axis of the wings. If later, chance enables us to procure adequate illustration of this or any other building, now only photographically presented, we shall not hesitate to present them in some later portion of this publication. Carter Braxton was not

leaders of the militia, refused to lay down his arms until he had despoiled of the king's property enough to offset the value of the colony's powder seized by Lord Dunmore, he had enough influence with Henry to keep him in check until he had time to persuade his own father-in-law, the receiver-general of the royal customs, to pay Henry the value of the stolen powder and so prevent the shedding of blood. The arrangement of "Elsing Green" may be the same as that of "Tuckahoe" shown on page 32. — Ed.

James. The veranda, so essential a feature of our modern country houses, was not in vogue in the English prototypes of these colonial manor-houses, and was, therefore, not a part of the construction of the great river mansions, except in one or two instances.

As the days grew cold great wood-fires roared on the capacious hearths of the principal rooms; there was none in the hall. A richly-dressed throng of guests wandered at will from room to room in the more or less brilliant illumination afforded by candles in sconces on the panelled walls. In the spacious dining-room the great oak board groaned beneath the weight of sumptuous feasts, and on the buffet stood the mighty punch-bowl to be emptied and refilled again and again, while flanking it, were decanters filled with wines of Spain, of Oporto, and the blue Canaries, and cob-webbed bottles of old Madeira from the vaulted cellars below. On small tables in the library were urns of coffee and chocolate at which the ladies, *très décolletées*, in rich brocades, their pretty feet encased in high-heeled slippers of red satin, their heads a wonder of feathers and powder, patches and paste, ministered unto the wants of gay cavaliers standing about with their cocked-hats under their arms, and resplendent in gold-laced coats of costly stuffs, flowered waistcoats, satin knee-breeches, diamond buckles, powdered hair or frizzled wigs.

Meanwhile, in the small house, on the right of the main building, where the kitchen was established — for in colonial country houses of the better class the cooking was usually done under a separate roof — was a throng of negro domestics. The cooks crowded around the great fireplace in which the cranes swung laden with pots and kettles, and tended the spits which depended by hooks from the cob-irons, and slowly turned their burden of venison, wild-turkey, quail, or the humbler barn-yard fowl, to the glowing coals and the blaze of great logs heaped upon the fire-dogs. The younger negroes, plying in a steady stream between the houses, rushed to and fro with the innumerable dishes of the feast, and all hands halted now and then to refresh themselves with a draught of home-made persimmon beer.

This was the seat of the rich and hospitable planter, Carter Burwell, who, besides being of distinguished family

HANOVER COURT-HOUSE. — Like many other buildings of the time, this little structure depends for its architectural interest very largely on the character of its brickwork and this seems an unusually successful example of the employment of light and dark brick. But in addition to this, although it is so simple in design, it was evidently the work of some one who knew and valued the virtues of proportion and simplicity, and delicacy of detail. Here, as usual, architectural merit cannot vie with historical interest and this building will always be known and venerated for being the scene of some of those early expressions of Colonial disaffection which finally led to the War of the Revolution. Also it was in this building, in 1763, that Patrick Henry made his first great speech and by his eloquence carried the case against the clergymen — in spite of the abstract justice of their cause — in what is known as "the parson's contest," a dispute which had an important bearing on the inauguration of the Revolution. The salary of the clergymen in the colony was fixed at 16,000 pounds of tobacco and when tobacco sold at ordinary rates their income was sufficient for comfortable existence. But in 1758, owing to a short crop, the price advanced to 60 shillings and the House of Burgesses

in his own person, was very highly connected on the side of his wife, a daughter of "King Carter," one of the wealthiest and most noted planters in the colony. They and their descendants were people of the highest fashion in ante-Revolutionary times, and their home was the scene of many great dinners and routs and balls of brilliant splendor.

It is interesting to trace the wonderfully rapid evolution of the settler's habitation from the first rude shelter of bark and boughs up to the luxury and refinement of the princely residences of a century later. The men of the first companies lived in bark huts exactly copied after the wigwams of the Indians; and, indeed, so quickly did the charm of the wild untrammelled life of the wilderness conquer the traditions of their old-country home that many of them stuck to the wigwams long after a considerable civilization had developed in the colony.

Succeeding these came the house of logs, pine-trunks of medium size being at first merely cut into lengths, notched at the ends and laid up round; but soon, the first winters having developed an unexpected severity of climate, they were hewn square and the spaces between the logs carefully chinked-up with clay.

The primitive and unhealthful dirt-floors were superseded by a pavement of puncheons sawed from the butts of logs, and rude chimneys were built of sticks fastened together at the angles and roughly smeared on the inside with clay or plaster. The stack was carried up against one of the end walls of the cabin and on the outside — just as they are built to this day in the hovels of the negroes and poor whites throughout the South, which are, in fact, hardly an improvement upon the rude original we are describing.

The splitting out of rough shingles and clapboards from the clear butts of the larger timber marked an important advance.

Nails were very scarce and many houses were built entirely without the use of iron, thongs of rawhide and wooden pegs being used instead. Timbers were laid across the shingles to prevent them from being lifted by the wind. Bricks were made in Jamestown a very few years after the first landing, and were soon in general use for the lower-story walls. The oyster-shells, found in great heaps upon the river shores,

ordained that all obligations payable in tobacco should be paid in money at a valuation of two pence for each pound of tobacco due. Although this law was limited to an operation of ten months and was of universal application, it bore with particular hardship on

the clergy, who, as their entire income was derived from tobacco, could not support a loss of sixty-six per cent of their salary. Accordingly, they protested and finally appealed to the crown, their cause being supported by the Bishop of London. The King declared the law unjust and ordered its repeal. The clergy then prepared a test-case, that of the Rev. Mr. Camm, which was tried before the Governor and Council, and by a single vote went against the reverend claimant of back pay. The clergymen who were making common cause then prepared another case, that of the Rev. Mr. Maury, a man of greater personal popularity, and this time it was decided that the plaintiff had a valid claim. But

the amount of damages or back pay had yet to be decided and the opponents of the clergymen placed their case in the hands of the unknown Patrick Henry. The result was that the Rev. Mr. Maury received one penny in damages and Patrick Henry's reputation was made. — ED.



Hanover Court-house.

yielded an excellent lime when well burned, and a concrete of shells and lime was used in walls which are still to be seen. With the introduction of the female element into the community, home-rearing in the wilderness went forward with greatly renewed energy, and from this time a steady improvement in the style and importance of their houses is discernible.

In 1619, some ninety young women were sent out from England and speedily found husbands among the pioneers. In 1621, one widow and eleven maids were landed in Jamestown, all of whom were mated without loss of time, their husbands paying 120 pounds of tobacco apiece for the cost of their bringing-out. For each of the thirty-eight women who arrived in the next consignment, 150 pounds of tobacco were given.

Tobacco was now the great staple of commerce and medium of exchange between Virginia and the mother-country, and as its cultivation became more profitable land was rapidly cleared, the colonists began to give up the old community system, abandoned Jamestown, and, establishing themselves upon broad plantations, entered upon an entirely new phase of colonial life, individual families living now in an isolation which was in strong contrast to the old order of things, and much better calculated to call forth the courage and latent energies of the settlers.

Gradually the habitation of the planter of middling estate grew into the type of which we find so many houses in the older parts of the colony, plain, comfortable, one-story houses, having usually a curb-roof pierced with dormers, four square rooms arranged about a hall of goodly size, and a great square chimney-stack rising out of the middle of the building.

These considerable improvements in the condition of the colonists had been brought about mainly by the firm hand and wise head of Sir Thomas Dale, who, arriving in May, 1611, as "High Marshal of Virginia," had at once set about reforming the abuses which were sapping the energies and obstructing the progress of the infant colony. One of his first acts of government was to do away with the old communal system under whose miserable defects the settlements had, until his arrival, been hopelessly struggling. Heretofore the law had required that everything should be brought to the "common store," from which the whole community drew its subsistence, every one sharing in the results of the labor of the entire body. The consequence was that as no one could hope to profit especially by the fruits of his own industry, the most of them found it pleasanter to do nothing at all, "presuming that, however the harvest prospered, the general store must maintain them," and so they passed the time agreeably playing at bowls by the roadside, while a very few of the more diligent planted and tilled the corn which was to feed them all through the long dreary winter. When that gave out, as it usually did, they relied upon the uncertain hope of cajoling the Indians into giving them more. But the iron will of Dale soon made an end of all this. He required that every man of them should work his allotment of three acres of cleared ground, giving to the public granary two-and-one-half barrels of corn, and disposing of the rest of his crop as he pleased. Each one must provide himself with a home of his own, however rude. In a few years, when he saw that this new order was bringing forth good results, the Governor obtained from the London Company a grant of fifty acres for every man who would undertake to clear and cultivate that amount, paying a small yearly rental to the King "at the feast of St. Michael the Archangel," or he might select and take up one hundred acres on the payment

of twelve pounds or so, or, were he fortunate enough to earn the gratitude of the Company by some important achievement, he might look for reward in the shape of larger grants to the extent of two thousand acres, not more.

But one thing more was wanted. The colonists had now made homes for themselves. They wanted wives to put into them. Sir Edwin Sandys, President of the London Company, set about supplying the want. He had already shipped over twelve hundred men to Virginia, and King James had contributed a hundred convicts, the latter not meeting a very cordial welcome. Sir Edwin now got together ninety maids of fair repute and sent them over to find husbands. It was a great stroke. On the arrival of the ships there was a rush to Jamestown to view their fair freight, and there were doubtless some curious incidents of courtship, novel and rapid. The company had made careful selection of the girls. There were only two black sheep in the flock, and these were shortly sent home again. The others were wooed and married without much loss of time. The company had directed that "in case they cannot be presently married, we desire that they be put with several householders that have wives until they can be supplied with husbands. . . . We desire that the marriage be free, according to nature, and we would not have these maids deceived and married to servants, but only such freemen or tenants as have means to maintain them . . . not enforcing them to marry against their wills."

So were complete homes founded at last in the wilderness, and with houses and lands of their own, and wives and children to work for, the Virginians were far on the road to permanent prosperity. The "servants" referred to in the Company's order concerning the young women were indentured persons and sometimes convicts: the first black slaves to arrive in the colony were brought in a Dutch ship which sailed up the James River in 1619, and sold twenty Africans to the tobacco-planters.

Sir Thomas Dale, having in five years accomplished so much for the betterment of the colony, went back to England in 1616, and his arrival there is thus chronicled: "Sir Thomas Dale has arrived from Virginia, and brought with him some ten or twelve old and young of that country, among whom is Pocahontas, daughter of Powhattan, a king or cacique of that country, married to one Rolfe, an Englishman. I hear not of any other riches or matter of worth, but only some quantity of sassafras, tobacco, pitch, tar and clapboard — things of no great value, unless there were plenty and nearer hand. All I can hear of it is, that the country is good to live in, if it were stored with people, and might, in time, become commodious. But there is no present profit to be expected."

At this time the population of Virginia was reckoned at three hundred and fifty-one; thirty-eight "men and boys" at Henrico, of whom twenty-two were farmers; one hundred and nineteen at Bermuda Nether Hundred; twenty-five men at West and Shirley Hundred; fifty at Jamestown; the rest at Kiquatan, Dale's Gift, and elsewhere. The cultivation of tobacco was begun in this year.

In 1617-18, there were in Virginia about four hundred settlers. Four hundred and fifty bushels of corn came to the granaries, and the property of the colonists in cattle was considerable. Stringent laws for the government of the settlers were enforced. Immigration was greatly increased in 1619, and in July, 1620, the population had reached four thousand persons, and settlements had extended to the York River. An effort was being made to teach and christianize the Indians.

Sir Francis Wyat, a young Irish gentleman, coming out as Governor in 1621, was charged to see that the Church of England and the laws of England were respected in his province; to suppress gambling and drunkenness; to punish pirates; to teach the "savage heathen"; to regulate the dress of the colonists, permitting only councillors and heads of hundreds to bedeck them in gold lace, and forbidding any to appear in silken clothes until Virginia should grow the silk; to cultivate corn and the grape; to regulate the excessive growing of tobacco, not allowing indentured servants to forsake their trades to plant it; to build water-mills; to make pitch and tar; to explore the country for precious minerals; to take a census of the colony—and much more tending to promote the general welfare of the settlement.

With Wyat came George Sandys, Treasurer of Virginia, and brother of Sir Edwin Sandys, of the London Company, who was, according to Pope and Dryden, one of the first versifiers of his time, an Oxford man, and a great traveller in Europe and the East.

Eighty Irish immigrants settled at Newport News, and three thousand five hundred settlers in all came out during 1621 and 1622.

The colony at this time exported yearly twenty thousand pounds of tobacco, almost the entire crop. Before the end of the century the annual shipment of tobacco to England amounted to fifteen millions of pounds, the revenues from which aggregated £100,000.

At noon on Friday, the 22d of March, 1622, the Indians, in several bands, fell upon the James River settlements, and in a few hours butchered three hundred and forty-nine men, women and children. The paralyzing effect of this terrible massacre, in which fell about one-twelfth of the whole population, was long felt in the colony. Among its immediate results was a strong reawakening of the dread and hatred of the Indians which the philanthropic efforts of such men as George Thorpe, Deputy of the College land, Sandys and others had nearly overcome. Thorpe himself was one of their first victims, being slain at Berkeley with ten other persons. Opechancanough, the instigator of this awful treachery, had been living in a fine house built for him in the English fashion

¹ WYANOKE, ON THE JAMES RIVER. — The accompanying illustration is introduced here largely because the name has recently acquired a new fame in the pages of Miss Johnston's historical novel, "*To Have and to Hold*," a book likely to retain its place in literature longer than most novels and so make Wyanoke continu-



Wyanoke.

ingly familiar. The date of this structure and its history we have not sought to know, but it serves as well as another to show that there was distinct kinship in design between the New England and Virginian houses of the period. It shows, too, that not all, nor perhaps most, Virginia manor houses were built of brick.

² See page 33 and Plates 3 and 5, Pl. VI.

by Thorpe upon the College lands. "The chief was so charmed with it, especially with the lock and key, that he locked and unlocked the door a hundred times a day."

King James seized upon the pretext of the massacre, when news of these dire events had reached England, to institute an inquiry into the affairs of the Virginia Company, which finally resulted in the annulling of their charter, after a prolonged struggle, in 1624.

"The company thus dissolved had expended one hundred and fifty thousand pounds in establishing this Colony, and had transported nine thousand settlers without the aid of government. The number of stockholders was about one thousand, and the annual value of exports from Virginia was, at the period of the dissolution of the charter, only twenty thousand pounds."

Among its members were "fifty noblemen, several hundred knights, and many gentlemen, merchants and citizens."

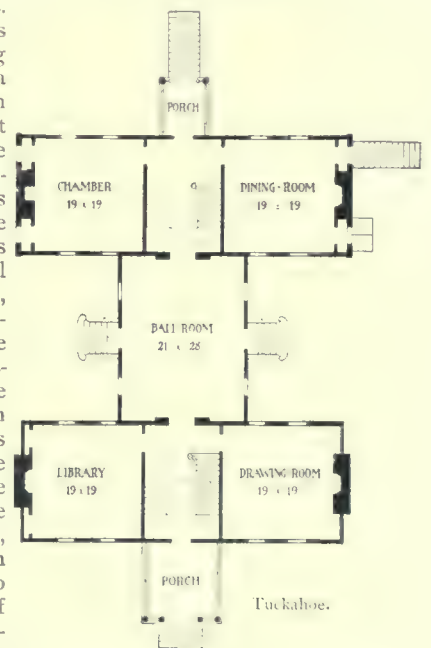
In March, 1625, died King James the First, and his son, Charles the First, succeeded to the throne. The settlements on the James River had now reached the "Falls," where the advance-guard of pioneers had built them a few rough cabins within the fortified enclosure of the prescribed stockade. Near "Powhatan," a few miles down the river, 15,000 acres of land had been laid out for the benefit of the University of Henrico, and a few settlers were living there.

At Falling Creek were the ruins of the furnace and other buildings erected by Berkeley, who intended to engage in the smelting of lead and iron here, but burnt by the Indians in the late uprising. The mine from which he is said to have taken valuable ore has never been found. Farther down, upon a narrow neck of land encompassed within a horseshoe bend of the river, at "Dutch Gap," was the City of Henricus, fortified behind two strong palisades stretching across from river to river. The town stood well out on the peninsula and had three streets, a church and an Indian College. Along the river below were Fort Patience and Mount Malado, and still farther down the stream were Bermuda Hundred, Flower de Hundred, Wyanoke¹, West and Shirley Hundred, Berkeley, where Thorpe was killed, Westover and Martin's Brandon.

"This group of cabins on the banks of James River," says

though the exterior clapboarding is not a proof that, as often in New England, the outer walls were not filled-in with brick work between the studs.

A variant upon this mixed system of building is shown by Tuckahoe,² a house which reveals an interesting plan but which is of interest here mainly because the gable-ends of one of its wings are of brickwork, while the balancing gable-ends of the other wing, like all other parts of the house, are covered with clapboards. This difference makes one at first suspect that the wings were built at different times, an interpretation that seems to be forbidden by the plan. A more probable explanation is that the bricks were imported, only enough coming in the early cargoes for two gable walls and parts of the third and fourth chimneys in the second wing, and that rather than delay occupancy of the building the original owner decided to build the second wing wholly of wood. — ED.



Cooke, "was the advance-guard of civilization, a sentinel posted on the look-out. It would not do for the little band of English to relax their vigilance. Human wolves were lurking around them, ready to spring upon them at any moment, and life was a hard struggle with disease and famine." The settlements were far apart, each was surrounded with a palisade, and in the year immediately succeeding the great massacre every one was on the alert, danger was ever present. Their houses were of a rude sort, generally built for comfort and defense, and with small regard to appearances. They were mostly of wood. "The stalwart planters go to and fro on horseback," but mainly get about by way of the river.

Some of the more important houses had, even at this early day, some pretensions to elegance and were of fairly good size. They were furnished with movables brought over from the mother country.

"Here is the smiling lady of the manor in a huge ruff, with high-heeled shoes and a short skirt, coming to welcome us, and behind her is her spouse, the hearty planter himself. He is a commander and head of a hundred, so he wears 'gold on his clothes' as the law entitles him to do (1621), others are forbidden that. His official duties are responsible ones. They are to 'see that all such orders as heretofore have been, or hereafter shall be given by the Governor and Council, be duly executed and obeyed' in the hundred which he commands (1624). He is also a 'commissioner' or justice of the peace, to determine all controversies under the value of one hundred pounds of tobacco. Thus the worthy X—is military commander and civil magistrate, executive and judge of the little community; a royalist in sentiment, as everybody is, a Church of England man, and a hearty hater of things papistical and of dissent. . . .

"A little society huddled together in the peninsula between the James and York; dependencies reaching into the wilds; on the rivers gold-laced commanders rowed swiftly by indentured servants; on the outposts pioneers watching against attack; everywhere strong contrasts of white, red and black; the society composite, but harmonious; the Church of Eng-

land the only religion, though dissenters will soon intrude; the test-oath against papacy demanded of every new-comer and official; the Assembly protesting against the claim of the Governor to tax them by proclamation; men in armor going to harry the Indian settlements in spring and autumn; public officials losing their ears; double engagements between men and maids punished with fine or whipping—this is the queer old society which we have looked at. The whole is English in warp and woof. These Virginians of the early times read English books, wear English clothes, eat from English plates with English knives and forks, and follow England in all things. Their church is the Church of England; the Governor is the representative of the King of England; his Council is the English House of Lords, and the Burgesses the English Parliament. . . .

"They were simply a society of Englishmen, of the age of Shakespeare, taken out of England and set down in Virginia."¹

There was a steady extension of the settlements and a regular growth of the wealth and condition of the planters going on without interruption through the remaining three-quarters of the century, and with these better fortunes of the colony came, of course, great improvement in the architecture of the young country. An inordinate passion for land-owning seems to have early possessed them, and enormous tracts of country were granted to the more distinguished settlers.

The population of Virginia in 1715 was about ninety-five thousand, of whom twenty-three thousand were negroes. Of other servants there were many persons of humble degree who worked for hire upon the plantations, besides the "kids"—a possible derivation from kidnap—who were apprenticed for terms of five years, and finally a small percentage of convicted felons who had been forced upon the colony by the Government from time to time, and who were farmed out to the planters at low rates.

At the seats of the aristocratic great planters were always large retinues of slaves and indentured servants, and life at these places had developed, at the beginning of the eighteenth

TUCKAHOE, GOOCHLAND CO., VA.—But a half-hour's journey from Richmond stands "Tuckahoe," the Randolph estate, lately purchased by Mr. J. Randolph Coolidge, of Boston. Take the James River branch of the C. & O. at Richmond, and ride for about

beyond the "Falls"; that is, the City of Richmond. When it was built, the surrounding country was a vast forest, where Indians lurked, and for every five hundred acres, the law demanded



Chimney-piece, "Tuckahoe"



Back Parlor Mantel, "Tuckahoe"

twenty minutes, and you will stop at a shabby country-station; a short walk thence brings you to a large neglected garden; just beyond stands "Tuckahoe." Here Thomas Jefferson's boyhood was spent. It never belonged to the Jeffersons. It was one of the many seats of the Randolphs, and was the first framed-dwelling

"I Xtien man perfect of limb, provided with a well fixt musquett or fuzee, a good pistoll, sharp simeter and tomahawk," a feeble guard, it seems, against the red foes. — *S. N. R.*

¹ "Virginia," by John Esten Cooke.

century, into an affair of much luxury and lavish expenditure.

Very few of the handsomest of the colonial manor-houses antedate this time. The rage for building costly houses lasted up to the first years of the Revolution. But the stress of that long, hard struggle gave the people other matters to think of, and a decadence in the architecture of Virginia set in about that period.

Thomas Jefferson, writing his "*Notes*" in 1781, has something to say about the rude huts of the poorer classes, built in pens and with the crevices between the logs roughly smeared up with plaster. He adds that board houses were erected nearly everywhere in preference to buildings of brick or stone, a false idea prevailing that the latter were damp, and admitted rain through the walls. He goes on to disprove this to his own satisfaction, and deplores the exclusive use of wood in building, which precludes all hope of improvement in the architecture of the country, both because of the necessarily temporary character and short life of these wooden houses and the inadaptability of the material to elegance and dignity of design.

The first three-quarters of the eighteenth century, then, were unquestionably the golden age of Virginia in the matter of architecture, and perhaps in other respects besides. The

manorial country-seats of that day were always built upon the river shores, and each place had its long wharf extending out into water deep enough for the light-draught English vessels which lay at their ends unloading London commodities, and taking on tobacco for England.

Carter Burwell's¹ famous house, Carter's Grove, stands upon an eminence about seventy-five feet higher than the river. Three broad terraces break the descent to the level fields lying along the river shore. The view from the house, across the meadows and over the glistening river widening out below into Burwell's Bay, is very fine. Away up stream, to the westward, one is shown where Jamestown stood in the olden time.

Enormously costly must have been the building of such a house as this one in a country so destitute of proper material and workmanship as was the Virginia of its day. It would be very interesting to know something about the making of the plan of the house, the arrangement and details of which have evidently received such careful study. It is singular that the names of the architects of these aristocratic mansions should be nowhere discoverable, and yet, of course, the titles of the owners and occupants are always so intimately associated with a house that others connected with its construction may very easily be forgotten. Doubtless, whatever plans

¹CARTER HALL, MILLWOOD, CLARKE CO., VA.—It seems impossible for an investigator to get at any historical facts of any kind in the Southern States without almost at once losing his bearings while trying to keep clearly before his mind the story of genealogical ascent and descent which the Southerner of the upper classes recites so glibly on all occasions, for he has the amiable delusion that you are as much interested in family trees as he is, and of course must know all about the more important branches, at least, along which his tale conducts you. The cult of the family tree distinguishes the Southern from the Northern gentleman quite as much as any other thing. Another Southern custom, the use of surnames as given names, makes the story only the more bewildering, if you have not time and inclination to give to the unravelling of it. All one can do is to allow his subconscious-

THE VAN LEW MANSION, RICHMOND, VA.—On the "other hill," which Richmonders call Church Hill, the spot of Richmond's nativity, stands historic old "St. John's," where Patrick Henry uttered the memorable words, "Give me liberty or give me death." This church was built in 1740 and has been used as a house of worship ever since. Here, too, is the famous "Van Lew" residence, set in riotous shrubbery and perennial blossoms.

"Miss Bet Van Lew" is one of the distinct personalities of this city. Her parents moved to Richmond some years prior to the Civil War, and became interested citizens. Betty grew up in one of the exclusive circles of well-born children on the "Hill," and all went smoothly until a governess from Vermont was employed in the Van Lew household. This woman was thoroughly imbued with a horror of slavery, and attempted to plant this in the minds of her young pupils. Many children were taught at the Van Lew



"Carter Hall," Millwood, Clarke Co., Va.

ness to acknowledge that there must be some blood connection between the Carter Nelson Pages, the Page Carter Nelsons and the Nelson Page Carters, and so on, and that therein lies an all-sufficient explanation of pretty much everything. And so it is with the place-names of their country seats, and when you come upon a "Carter Hall" you are probably right in deciding that its owner, be his name Page or Nelson or Mann or anything else, can trace his descent back to King Carter of Corotoman. So, though the Carter Hall, at Millwood, Clarke Co., Va., is owned by Mr. George H. Burwell, it may be taken for granted that the place-name of this estate is due to a desire to make public acknowledgment of a certain pride of birth. At any rate, Carter Hall at Millwood is a fair type of the Georgian work of the latest period and is merely a good sample of the many "white pillared homes" of the Southern gentleman. — ED.



The Van Lew Mansion, Richmond, Va.

house with little Miss Van Lew, but the seed seemed to dry up and wither in every breast but that of little "Bet." She became a fanatic and treasured the purpose of aiding in the abolition of slavery, and dreamed of nothing else in the remaining years of her childhood. Just as womanhood dawned, the War came, and Miss Van Lew became a spy, braving every difficulty to help the Northern cause. At night she would steal from home and fearlessly go into uncanny places to carry tidings of value to Northern sympathizers who lurked about the city. She was detested but not disturbed. After the war she became post-mistress of Richmond, and now aged, bent, living still in her spacious house, surrounded densely by flowers, box-hedge and trees, she treasures fierce animosity, and in her fading years her life is a protest against her environment. Though her slaves are freed, she seems in her restless age to long for other changes. — S. N. R.

there may have been were made in England, the colony hardly affording at that stage of her existence a very promising field for architectural immigrants. The English manor-house of the period was the invariable model. The division of space was extremely simple. The finishing of the interior, the arrangement of the handsome wainscotings, the mouldings of the architraves, chair-boards, bases, friezes and cornices, and the work upon the great rich stairways, all evince careful study and an educated taste.

Nearly everything was brought over from England, it would seem, and the cost of transportation alone must have been considerable. It is to be presumed that there were enough competent workmen in Virginia to put things together when they arrived on this side. Nevertheless, it must all have cost a pretty figure, and no doubt these lordly planters paid in princely fashion for their magnificence.

Mann Page seems to have well-nigh ruined himself in the building of his great manor-house of Rosewell, and we find his son petitioning the Burgesses for authority to sell enormous tracts of the Page domain in order to pay the debts of his father, both in England and in the colony, he having found it beyond his power to liquidate them from the proceeds of the estates. These lands included eight thousand acres in the estate of Pageland, in Frederick County, ten thousand acres in Prince William, four thousand five hundred in Spottsylvania, one thousand in King William, two thousand in Hanover, two thousand in James City, besides lands in Essex, Gloucester and elsewhere, not enumerated.

Bishop Meade, in his "*Old Churches and Families of Virginia*," says:—

"Now it cannot be doubted that the tradition is correct that much if not all of the original debt was contracted for the erection of this immense pile of building, every brick of which, and doubtless much other material, together with the workmen, were imported from England and not paid for, except by his agents and friends there, until the sale of these lands in Virginia enabled the son, long after, to do it. The whole of the roof of this ancient building was covered with heavy lead over the shingles. The result of this immense expenditure was not only the entailing a heavy debt upon his estate, and the causing a sale of lands which might have furnished his posterity for some generations with farms, but the keeping up such an establishment has been a burden on all who have possessed it to the present day, as must be the case with all such establishments.

"For a long time old Rosewell has been standing on Carter's Creek, in sight of York River, like an old deserted English castle, in solitary grandeur, scarce a tree or shrub around it to vary or beautify the scene. No one of the name of him who built it has owned it or could afford to own it for generations. Some stranger fills the Stuarts' throne. *Sic transit gloria mundi*."

But the worthy bishop does not consider the very great cost of working or even merely owning such a principality as the Pages governed.

"The Acts of Assembly give us other instances in old Virginia. Mr. Lewis Burwell, of King's Mill, near Williamsburg, built a house worthy of his first-born son to live in; and that first-born son, after his father's death, was obliged to petition the legislature for leave to break the entail and sell a large tract of land in King William to pay for it."

The laws of primogeniture and entail were even more rigidly enforced in Virginia than in England, and estates were handed down for generations in the line of the eldest son.

The Lewis Burwell of King's Mill, whom the bishop cites in his disapproval of the luxurious and expensive elegance of the colonial houses, was the son of Major Lewis Burwell and Elizabeth, daughter of the great Robert Carter, of Corotoman, and a brother of Carter Burwell, who built the manor-house of Carter's Grove, which we have just described,

in the year 1737. The wife of the latter gentleman was Lucy Grymes, whose sister married Mann Page, both ladies being the daughters of the Honorable John Grymes.

A son of Carter Burwell, of the Grove, was Colonel Nathaniel Burwell, of Carter Hall, in Frederick County.



SHIRLEY.

THE old manor-house of Shirley stands upon the brow of a low bluff on the north shore of the James, just opposite the mouth of the Appomattox. Westward, across the river, is the ancient settlement of Bermuda Hundred.



The steamers plying to and from Richmond will put in at Shirley landing, or one may reach the old place by way of Petersburg, coming up from the town to City Point by rail and depending on the somewhat uncertain chance of finding a boatman to put one across to Shirley. The row across from the point is charming on a bright morning, the river flowing in a broad and beautiful reach by Shirley. Your wherry, running in under the tree-crowned, grassy bluff on which Shirley stands, soon grates her keel upon a little pebbly beach; in a moment you have scaled this slope and stand upon the lawn, the noble front of the ancient manor-house before you, a great square house, with walls of dull red brick, two stories high and crowned by a tall, high-pitched mansard roof.

A stately portico, also in two stories, pleasantly shades the



Shirley.

entrance-doors and the middle part of the house from the too-fervid summer suns. Beneath this shelter is a broad stone platform to which four stone steps, extending the full width of the portico, lead up from the lawn. There are four round columns of wood, generous of girth and turned with an evident and graceful entasis. The base of each column is fluted for about eight inches above a square stone plinth. The capitals are quite flat. The neck is encircled by a delicate astragal. The abacus is square, with slight thickness lessened in effect by a cyma on the under edge. A pilaster finishes against the wall on either side, and between the two the whole wall beneath the portico is covered with hard white

plaster. The surface of the ceiling is broken into broad panellings. A deep entablature, consisting of narrow architrave, broad plain frieze and boldly projecting cornice rests upon the columns. Above are reared the more slender columns of the upper porch, and between them is run a simple balustrade. The upper entablature is a repetition of that below, except that the cornice is richer and of more delicate design, being a continuation, upon the same level, of the cornice of the house, and characterized by richer ornamentation of the corona and a strongly projecting course of dentil brackets. The raking and horizontal cornices of the pediment enclose an unembellished tympanum. The soffit of the roof is panelled and the house wall beneath is plastered as below.

The whole portico, excepting the stone platform and steps, is painted in white. It makes a light and graceful and yet dignified and imposing effect. There is a charming little repetition in half-scale, of this portico, over the side door of the house, which has columns, entablature, cornice, pediment and roof in similar treatment.¹

The great double portico here described upon the river-front repeats itself upon the land side of the house. Beneath this portico the main entrance opens into the great hall. From the river-side one enters immediately into the drawing-room.

Absolute symmetry of design characterizes the house in all of its exterior details. The openings in each story are exactly over those below. Even the five tall dormers on the front and rear slopes of the mansard, flanked by the four exactly like them on either end, correspond in width and height with the size of doors and windows in the principal stories.

The walls are carried up to the eaves, two stories from the ground, in small English brick, laid in Flemish bond, without break other than the offset of the thicker wall below the water-table and a band, slightly projected and several courses deep, carried around the house at the second-floor level.

The color is a very rich dull red. The windows are broad

and high, and have double sashes set in heavy white frames and divided into twenty panes to each window. They have modern outside slat blinds folded back against the wall, and are provided on the inside with the old-fashioned solid-panelled shutters folding in the depth of the generous reveal, the frames set well to the outside, leaving the thickness of the solid walls within.

Flat brick arches crown the openings. The lines of the old mansard roof are not unpleasing. The attic has a good height, the feet of the rafters are curved outward at the eaves to make a broad overhang, and the dormers rear high-peaked gables over all.

The chimneys cut out of the upper roof and rear a story's height above the edge in two massive oblong stacks. Between the two the roof-peak flowers in a great acorn-shaped wooden finial.

The solid, square bulk of the old manor-house wears a stately, high-born air, standing in the midst of the green lawn, among the great trees, which stretch out spreading boughs high in air above the roof-tree.

On the east side of the lawn, behind a fine old box hedge, is an old-fashioned garden, where vegetables, fruits and flowers mingle in democratic good fellowship—a long garden, where one gets lovely vistas

down under the hanging boughs of the peach-trees, where there are a dial, an arbor, and all sorts of delightful things of ancient flavor.

In one of Mr. Besant's books "*For Faith and Freedom*," he paints an old English garden, of which the Shirley garden is almost a counterpart:—

"In the gardens of the manor-house the sunflowers and the hollyhocks were at their tallest and best; the yellow roses on the wall were still in clusters; the sweet peas hung with

tangles of vine and flowers upon their stalks; the bachelor's buttons, the sweet mignonette, the nasturtium, the gilly-flowers and stocks, the sweet-williams and the pansies, open their late summer blossoms to the hot sun among the lavender, thyme, parsley, sage, feverfew and vervain of my lady's garden."

On the north side of the lawn are two brick houses of two stories each in height, containing the kitchen, scullery and other offices, and the quarters of the domestics.



The Pigeon House: Shirley.



The Staircase Hall: Shirley.

¹ See sketch on page 38.

Beyond these a fence shuts off the great, roomy barn-yard, where there are the long, rambling brick stables, the dairy and tool-house of brick, queer old log tobacco-houses, and barns and corn-cribs.

In a field beyond the barn-yard enclosure is a charming little columbarium, or dove-cote, a round tower built of brick and crowned by a steep, cone-shaped, shingled roof, ending in an open lantern or belfry-like turret, in and out of which pigeons in white and blue and bronze are flying and flashing in the bright sunshine.

Within the barn-yard droves of turkeys are stepping about, regiments of white geese hissing as they march; files of ducks in bravely glistening green and gold march waddling hither and yon; clucking hens leading their fluffy broods hurry in quest of the unwary worm or chance scatterings of grain, while strutting cocks of gallant mien lord it grandly over cackling, chattering, idly-wandering wives; here and there a lazy, lop-eared hound lies stretched asleep where the

On entering, one has the length of the great hall on his right, with the rich soffit of the stairway overhead. On the left, a broad door opens through the panelled wall into the library or morning room, a very charming apartment, whose walls are wainscoted from floor to ceiling in panels of considerable size. Opposite the hall-door is the entrance to the parlor, and opposite this another wide doorway gives upon the portico on the river-side of the house.

A handsome broad stairway, starting in the right-hand corner of the hall, by a door opening out upon the little west porch already described, with three steps up to a first landing, mounts with a luxuriously easy ascent to the second platform, whence it swings out from the wall across the hall until it meets the second-floor level.

The side of the first flight is enclosed by a panelled partition, and a door under the landing opens on the cellar-stairs. The ends of the treads project beyond the partition, and are effectively moulded on the under-side. The exposed soffit



The Staircase Hall: Shirley

sun shines warm; and down at the stables the boys, with cheery song and laugh, groom their horses or wash down the great state-coach.

Beyond the farm premises, landward, stretches the farm road, under a long avenue of old locusts, across the level fields, through many gates and up a hill, about half a mile from the manor-house, on the top of which is a row of steep-roofed board houses, the "quarters of the field-hands" in the old happy times before the war.

Shirley differs in some essential points from the other great colonial residences of tide-water James. The plan of the house is, in fact, very like that of some of the ancient *manoirs* of mediæval France. The hall does not bisect the house from front to rear, as usual in houses of the same period, but occupies the whole northwest quarter of the first floor. It is a spacious and handsome hall, and gives an air of baronial grandeur to the house. The principal entrance is beneath the portico on the land-side by a wide single door.

of the second run presents, also, a rich ornamentation worthy of note. The bottom step is broader than the rest, and over its rounded outer end the railing swings out in a spiral twist, forming a handsome newel. The rail is carried up with graceful ramps and knees, and is supported on richly-turned balusters, set three to a tread.

As one stands at the foot and looks up through the well, the handsome stairway, springing gracefully from floor to landing, thence to floors above, has a grandly generous and dignified effect. The walls are panelled for their full height above the dado in large panels of white-painted wood, as, indeed, is the case in the four rooms on the first floor.

Opposite the foot of the stairs is a door opening into the dining-room, a cheery, bright room in the southeast angle of the house, on the river-side, lighted by four large windows, two of which look upon the western lawn, and two toward the river. Upon the panelled walls of this room hang many interesting old portraits of the famous ones of the race.

Among these is a great, full-length, life-size portrait of George Washington by the painter Peale, which quite fills up one corner of the room. Washington was not, however, of the blood of the Carters. The open door offers a glimpse down the length of the great parlor toward the southeast corner, in which looms a tall old mahogany clock of Liverpool make, on either side of which hang portraits, done by Sir Godfrey Kneller, of an eighteenth-century squire and his lady, who were, if I remember aright, John Carter and his wife, the first Carters of Shirley.

The south wall of the drawing-room has three openings, set in deep embrasures in the massive wall, two windows and a door, the latter giving upon the river portico; and there are two windows in the east wall, from which one looking across the lawn to the box-hedged garden, or through the trees, has a glimpse of the broad river glistening beyond.

The drawing-room has half the width of the whole house. A wide chimney-breast projects into the room from the partition or north wall, and there is a deep, generous fireplace, about four feet high by five feet wide. The facings of the fireplace are of white marble, enclosed in a narrow wood frame boldly carved with the somewhat trite egg-and-tongue motive. Above the frame is set a frieze of convex form richly and delicately carved in a conventionalized design showing flowers bound with crossed ribbons. Above the frieze a narrow mantel-shelf is brought out in well-proportioned members enriched by refined mouldings. The panel covering the breast over the mantel is set around with a deep and richly-carved frame, probably designed to enclose a great mirror.

The three portraits over the mantel are done in crayons by St. Memin, a French artist who came to this country about 1789, and who did, likewise, one of the numerous portraits of General Washington. In the angle of wall and ceiling is set a deep cornice, consisting of an architrave marked with light horizontal lines, a projecting fillet, a swelling frieze, a hollow moulding ornamented with delicate, reed-like, horizontal flutings, a course of bracket dentils, and over all a boldly-projecting corona.

Close study of detail is everywhere observable in the finish of this beautiful room. The base, or wash-board, is painted black, while all above is in white of an antique ivory tone. Above the base is set a moulding two inches deep, composed of a number of delicate members. The dado presents a plain, unbroken surface, and is capped by a chair-board four inches deep, moulded in pleasing form. In each of the great panels above hangs the portrait of some fair châtelaine of Shirley, usually displaying a generous expanse of snowy neck, or of some burly squire resplendent in curling wig and falling laces.

Over the door into the dining-room is a broken pediment, much affected in that period, the raking cornices of which are run in graceful curves, ending in a spiral twist and elaborate rosettes. Between them is carved a pineapple in high relief. On the dining-room side a Classic urn stands within the ends of the broken pediment. Glazed transoms of graceful design are set over the outer doors, and over that from the hall into the drawing-room. The massive doors are made in six raised and bevelled panels, with broad styles and rails, and have great rim-locks, drop-handles and other furniture of polished brass.

Two centuries of wear and tear had not impaired the perfect condition of the old woodwork, when, in an evil day, the ever deadly, destroying furnace was set up in the cellar, then after it had poured its parching breath for scarce as many months through the stately rooms of the old mansion, great rents began to appear in the large panels, built up of many pieces carefully joined at the edges, and horizontal seams yawned in the broad, plain surface of the dado, mitres becoming unpleasantly obvious here and there, and mouldings shrinking away from their beds.

Shirley was probably so named in honor of the wife of Lord De la Warre, a daughter of Sir Thomas Shirley, of Whiston. Its history is almost as long as that of the colony.

The place was founded by Sir Thomas Dale, High-Marshal of Virginia, who came over in 1611 to succeed Lord De la Warre, and who, after establishing his city of Henricus, at Dutch Gap, or Varina, as it was then called, and set it growing behind its palisades, laid out the settlements of Bermuda Hundred and of Shirley Hundred, on the opposite shore of the James. His lordship appears

to have been a governor of immense force and untiring energy. He soon rid the colony of the hordes of dissipated idlers who had well-nigh wrought its ruin before his coming. He set them to work, every man of them, and when a number of malcontents conspired together to resist his authority, he arrested and put to death the ringleaders of them by the pleasantly varied methods of "hanging, shooting, breaking on the wheel, and the like," while one pernicious fellow, presumably of doubtful veracity, "had a bodkin thrust through his tongue, and was chained to a tree until he perished." By means of such novel and convincing arguments did the stern old founder of Shirley persuade the adventurers that he meant to be obeyed, and he very speedily brought the colony into a better state.

In the terrible Indian massacre of 1622, Shirley seems to have escaped without loss.

Colonel Edward Hill, who built his house at Shirley in 1640, was elected speaker of the House of Burgesses in 1654,



The West Porch: Shirley.

and two years later led a force of Virginians, with one hundred friendly Indians of the Pamunkey tribe, against seven hundred hostile Riecabecrians who had descended the James from their hunting-grounds beyond the Blue Ridge, and encamped near Richmond, greatly alarming the settlers. Colonel Hill fell upon their camp and fought a great battle, but he was routed and fled in great disorder, leaving among the dead upon the field his faithful ally, Totapotomoi, Chief of the Pamunkeys. Twenty years later, in Bacon's Assembly, the widow of the fallen brave appeared before the Burgesses to answer, as "Queen of the Pamunkeys," a demand upon her tribe for fighting men to help the colonists against the threatening redskins. She was accompanied by her stripling son, "whose father was said to be an English colonel," and dressed in the picturesque splendor of the savage she bore herself with royal mien, replying to the questions of the Burgesses in "a high, shrill voice, and with



BERKELEY.



THE ancient place of Berkeley was probably settled soon after Shirley and by some of that company of Sir Thomas Dale's which located at Bermuda Hundred in 1611.

The gentle Thorpe, friend and teacher of the Indians who swarmed the banks of the lower James in those early times, was slaughtered here in the Massacre of 1622 by his treacherous pupils, on the ground where he had labored with such loving zeal for their enlightenment.

The present house of Berkeley was built a century later. A date cut in the bricks on the northeast corner of the house—17 E H 25—may be accepted as fair evidence of the age of the structure, which is very plain and unpretentious and lays small claim to any great interest of an architectural kind.

There is a broad veranda around the four sides of the



Berkeley.

vehement passion—"Totapotomoi chepiak"—Totapotomoi is dead." Her words were interpreted to the assembly by Colonel Hill, of Shirley, the son of the hero of the Riecabecrian fight.

Shirley passed into the hands of the Carters with the marriage of John Carter, a son of "King Carter of Corotoman," to Elizabeth Hill, who inherited her father's estate and manor-house of Shirley.

A sketch of the great genealogical tree which, from the parent stem at Shirley, has shot out branches covering the whole of Tidewater Virginia is not to be attempted in a paper of limited scope. The family boasts a vast connection, indefinitely extended by intermarriages among the great families of the neighboring boroughs and parishes. The age of the manor-house of Shirley has been variously stated, and it has been assigned to a date as early as the middle of the seventeenth century, though it is far more probable, and indeed quite evident, that the old house does not antedate the first quarter of the eighteenth century.

house—a modern addition, and an innovation which must add greatly to the comfort of the place.

The old colonists were rather too orthodox in their careful imitation of the English models after which they built, and they used many features which, though quite appropriate in the climate of the mother country, must have made their homes upon the lower James decidedly uncomfortable in the fervid summer heat of that favored region. In our own day no one would forego, in a country house, the indispensable luxury of a generous veranda for the sake of an academic exactitude in style, but in the majority of the earlier colonial houses there was nothing to shelter the walls from the noonday glare. Perhaps in point of greater adaptability to conditions and circumstances our later methods are truer, in this respect at least.

The wood-work of the interior of Berkeley is simple but good. The frieze and cornice in the principal rooms are very refined, and the parlor contains a very graceful mantel; the treatment of the arch on either side of the chimney

breast in this room is also worth studying. Berkeley has not been well kept up. It has passed out of the hands of the descendants of its founders, the Harrisons of Berkeley, and has in consequence suffered many changes.

"Of all the ancient families in the colony," says Griggsby, "that of Harrison, if not the oldest, is one of the oldest. The original ancestor, some time before the year 1645, had come over to the colony; but as his name does not appear in the list of early patentees recorded by Burk it is probable that he purchased land already patented or may have engaged in mercantile pursuits. The first born of the name in the colony of whom we have any distinct record was Benjamin Harrison, who became a member of the Council and was speaker of the House of Burgesses, and died in the Southwark Parish, in the County of Surrey, in the year 1712, in his sixty-second year." Mr. Griggsby thinks it probable that his father was the Herman Harrison who came over in what is called in Smith's History "the second supply," or Master John Harrison, who was Governor in 1623, and adds "that from the year 1645 to this date—a period of more than two centuries—the name has been distinguished for the patriotism, the intelligence, and the moral worth of those who have borne it."

Of the Benjamin Harrison of Surrey, born in Southwark Parish in 1645, an epitaph declares: "Here lieth the body of the Honorable Benjamin Harrison, Esquire, who did justice, loved mercy, and walked humbly with his God, was always loyal to his Prince and a great benefactor to his country."

The first of the name was a zealous friend of the church and a liberal contributor, his posterity have ever continued true to it, and the last two members, with their families, have done much to its partial revival within the last forty years. The ministers have ever found their seats to be hospitable homes when in that part of the parish. They have set good examples in the religious teaching of their servants, and in order to promote this, have built a chapel between them for the especial benefit of the same.



WESTOVER.

LOOKING across the level fields from the generous veranda of Berkeley, the eye seeks out a group of tall trees, not far



Back Gate, Westover.

off upon the river side. Through the interlacing limbs and branches, bare in the late November days, one makes out the solid bulk of a great square building with steep roof and tall chimneys towering up among the tree-tops. The

dull red of the old English brick is just apparent in a subdued glow of color. On the edge of the trees there is a perfect village of out-buildings, barns, stables, cow-houses, corn cribs, the smithy, the chicken-house, the dairy and in-



The Staircase-hall: Westover.

numerable smaller structures. A road winds across the farm-lands toward the buildings. It is the old manor-house of Westover, standing proudly beneath its ancestral oaks.

From the broad, smooth lawn which runs to the river bank on the south side of the house, one is impressed with the simple grandeur of the front. The brick walls are two stories in height, with a generous base, and fitly crowned with a fine sweep of roof. The only bit of exterior detail making the least pretension to richness is about the doorway, which is flanked by broad, fluted pilasters surmounted by richly-carved Corinthian capitals, and crowned by the broken pediment so much used in the architecture of that day. The rest is but plain brick wall, pierced, in absolute regularity, with windows. On the left, or west, is a low wing containing the kitchen, and joined to the house by a covered way. Beyond is another out-building, and, farther on, the eye follows an old box-hedge bordering the generous stretch of the gardens.

A broad and easy flight of stone steps, much worn and chipped and stained by time, leads up to the door, and, looking in through the open portal, one sees a great hall with stone floor and panelled walls, and a splendid stairway in rich old black mahogany, ascending by easy stages to the upper apartments. Everywhere there is breadth, simplicity, elegance, in the aspect of the interior. The state-rooms open out of this great hall, which, by the way, has a door opposite the one just described. This door gives upon the rear, or garden, side of the house. There is a gravel walk running straight down to the gates, which are of wrought-iron tracery quite good in design. The gate-posts are surmounted by a couple of eagles made up of wood and tin in quite a fearful and wonderful way, and wearing, in truth, a very dingy and dejected air. Presumably, these birds have succeeded a pair of eagles in bronze, doubtless heraldic emblems of the family of Byrd. Upon this I am, however, without definite knowledge, never having had the luck to come across a book-plate or crest of the founder of Westover.

There seems to me always something very satisfying in the effect of one of these old colonial rooms. In the first place, they are generally, as at Westover, square in shape, and with good proportions of height of walls to floor-area. The eye

rests with quiet pleasure on the low, plain dado, with low base and surbase of simple mouldings, not seldom enriched with some flutings or other carved work. Above this, the walls are covered with wood-work in large panels defined by rails and styles of good width, the whole surmounted by a good frieze and rich cornice projecting well upon the ceiling.

The ceilings are generally whitewashed, but frequently enriched with exceedingly delicate and graceful relief-work in plaster. The whitewash is not seldom the expression of some modern housewife's ill-directed efforts at neatness. At Mount Vernon, they found under the scales of lime in one of the smaller rooms a ceiling tinted in a soft tan color, upon which the *rayons* of plaster-of-Paris or putty in half-relief are charmingly brought out. The pictures of the drawing-room at Shirley will present all this I have been trying to describe about as well as views of any other house in Virginia. It is veritably a charming old house. The same treatment of interior is found at Westover.

There in the great panels hang the ancestors, looking blandly forth from their ancient canvases, the sheen of their silks somewhat dulled and the bloom of their snowy necks a trifle faded, perhaps, and with a fine crackle over the surface, but showing an added depth in the tones of velvets and of the sombre backgrounds in which they have gained in suggestiveness more than has been lost in clearness of detail and brilliancy of color. Westover possesses many well-nigh inestimable treasures of this sort. Its walls are enriched with the work

of many a famous hand. There is an authentic Sir Godfrey Kneller, and even a Van Dyck. There are two Knellers, in fact, the portraits of William Byrd and his daughter Evelyn.

"Byrd of Westover" was a great gentleman, and while he was in London he cut a notable figure, as indeed he did also at the court of France. And among the noblemen whom he made his friends there was one, young Lord Peterboro', of a distinguished Roman Catholic family, who would have made sweet Evelyn his lady had not that irascible old Protestant, Colonel Byrd, who firmly opposed the match from the first, hurried the girl across the seas to Westover, and there shut her up, to die, the legend hath it, of a broken heart—or of boredom, perhaps—for to a London-bred girl and one accustomed to the splendors of the Court circle of England, it may have been, at times, a trifle dull at this grand old home of her father's on the River James. Fancy that there were no roads of a passable character in those days, and that the gentry went about to one another's houses in pinnaces and rowboats, and also that in the sparsely settled country there were but a handful of people within reach of Westover, and one can readily believe that those were dreary days for the poor child so cruelly torn from the arms of her lover, and

from the friendships of her youth. Her tomb is there in the garden near-by among other monuments. There was a chapel there in Evelyn's time, rebuilt afterward at Evelyn-ton.

In the third Colonel Byrd's time the incumbent of Westover church was one Dunbar, who has left behind him the record of a life of not unquestionable saintliness. He was indeed, even in those hard-drinking, free days, notorious as a drunkard and gambler. He carried a message once from Benjamin Harrison of Berkeley to Benjamin Harrison of Brandon. What was the cause of disagreement between those distinguished gentlemen, and whatever came of it is not clearly set forth, but the point is—and I think it is Bishop Meade who tells the story—the cartel was delivered through the kind offices of the parson. He was himself one of the principals in a duel growing out of a disputed bet—upon a horse-race—and he is said to have wounded his adversary.

The first Colonel Byrd was the author of the "*Byrd Manuscript*," an unpublished memoir which has the distinction of

being the only existing literary relic of early Colonial times in Virginia. He was the founder of Richmond and of Petersburg. His heir, the second Colonel William Byrd, of Westover, greatly increased the extent of the estate by the acquisition of great bodies of land in Virginia and North Carolina.

This gentleman was educated in England, and afterward lived at Westover in the same princely state as did his father before him. The house was famous for hos-



Westover.

pitality and good cheer, nor has it yet forgotten to exercise, as of old, these generous qualities. The life was that of the landed gentry of Mother England. Culture and refinement in a high degree must have been the characteristics of the builders and dwellers of these fine old manors.

There is a restful, simple dignity about them, unspeakably grateful to the modern observer weary at heart of the turgid over-decoration of the interiors of our great houses of to-day. There is reserve in the old work. There are broad, plain surfaces where the imagination reposes comfortably. Decoration is focussed, not spread lavishly over everything. Perhaps the frieze of a mantel, very richly and delicately carved, or an elaborated entablature crowning the architrave of a doorway, gives the centre, the keynote, of the room. Nothing is forced. Odd effects are not sought. The result is restful, refined, satisfying. The aim of all good work should be to reach something of this sort, not necessarily following the model with too much servility, but certainly always holding the hand, leaving something undone, avoiding a too-startling originality.

The art that can stir the imagination and move the soul by simple means is great art.

But I am forgetting that there is yet another Colonel Byrd to be disposed of, and it will be remarked that the rank of colonel seems to have been an inheritance pertaining to the first-born male child of a Byrd of Westover. It was, perhaps, entailed with the estates.

The third William Byrd was born in 1728, and in 1737 the present manor of Westover was built. He entered into enjoyment of his estates in the year 1744. He saw service during the French and Indian wars, and was at Fort Cumberland with George Washington in August, 1758, in command of a regiment of Virginia volunteers. He took unto wife Elizabeth Heil Carter, of the neighboring manor of Shirley, and subsequently, upon the demise of this estimable lady, was married to Mistress Mary Willing, of Philadelphia, by whom he had eight children, three of whom in due time married members of the Harrison family, one a Page, one a Nelson and one a Meade.

The Colonel lived much abroad, and was a man of fashion in the London of his day. Rather recklessly indulgent of his gambling proclivities, he left his estate in debt when he died in 1777.

The widow lived until the year 1814. She has been accused of plotting to assist Arnold, and letters from her were, in fact, found aboard one of his vessels which got aground in the river and fell into the hands of the patriots. At her death, Westover passed away from the family of the founder.



NORFOLK.

In the course of our wanderings we had come down to old Norfolk town to hunt up such bits of the Colonial work as had, perchance, survived the march of progress and the destroying hand of time, that devourer of things, in the ancient borough. We had known that the place was old, as antiquity goes in America, its existence running as far back as the year 1682, in which far-away time the site was chosen on the spot where, a hundred years before, there had gleamed the wigwams of a large village of the Chesapeake Indians.

In the year 1585 Captain Ralph Lane had reached this point in his exploration of the country to the northward of Roanoke Island, on whose sandy shores had landed a detachment of the Sir Richard Greville expedition, sent out by the great Raleigh to finally struggle to this haven, after suffering hardships unnumbered and a long chapter of "moving accidents by flood and field."

Nearly a century had rolled away into the mists since that portentous landing on a low, marshy island in yellow Powhatan, in 1607, of Captain John Smith and his band of adventurers, and the growing port had assumed such importance as to warrant a formal establishment by an Act of the Colonial Legislature at Williamsburg, approved by the

brilliant Spotswood in 1705. In 1736 a Royal Charter was granted to the Borough of Norfolk under the hand and seal of the last Sovereign of the House of Stuart, Queen Anne.

It was the sole seaport of the great colony of Virginia, and there had grown up a considerable commerce upon which the subsequent substantial prosperity of the town was builded. In 1728 the little town was already become "the most city-like town in Virginia." This was in the reign of the second George, "the most prosperous period," says Hallam, "that England had ever known," and in the golden days of Hume, Smollett, Harry Fielding, Doctor Samuel Johnson, Pope, Sir Joshua Reynolds, Sir Christopher Wren. Keeping pace with the growth of the colony, the town was waxing rich and great.

In 1769 the imports of Virginia, passing through the port of Norfolk, amounted to as much as eight hundred and fifty-one thousand pounds sterling. In 1776 the population numbered about six thousand souls, and Norfolk was a city of prosperous merchants, "many of whom possessed affluent fortunes," albeit the affluence of the day was expressed in figures which would represent a very modest competence in our times. In that disastrous year, however, the War of Independence had begun, and the fortunes of Norfolk received a terrible check in the bombardment by the fleet of Lord Dunmore, the last of the Royal governors, dislodged by the rebels from his palace at Williamsburg and smarting to avenge his recent discomfiture at Great Bridge. The great warehouses and stores of the place, filled with the riches of the West Indian and Colonial trade, went up in the flames, together with the elegant mansions of the wealthy merchants and the humbler homes of the townsfolk. The loss of property amounted to



The Parlor Chimneypiece: Westover.

upward of three hundred thousand pounds sterling, and great distress ensued, the fortunes of the town only beginning to recover from the blow toward the close of the war.

There remains to-day, therefore, very little of the old work worth studying.

Almost the only public building of any consequence to escape the general ruin was the parish church, built in 1739, now Saint Paul's, the chief Episcopal church in Norfolk.

The old church itself is of small interest externally, and, besides, the original interior finish was destroyed by fire long ago. We had expected to find in the gates of the wall enclosing the yard some remnant of good old wrought-iron work, but on examination were forced to set them down as somewhat common-place and uninteresting. Inside the gates, however, the ancient City of the Dead, about two acres in area, is very beautiful. Here and there among the shrubbery one stops to make out the nearly effaced inscriptions of an old headstone. There are no tombs, however, so rich in

design or in carvings of mortuary emblem and heraldic device as those we sketched in the shady yard of old Bruton Parish: the honest burghers of Norfolk sleep in less pomp and state than the grandees of the old Colonial capital.

The church is disappointing from an architectural point-of-view, and is only saved from ugliness by the rich masses of ivy clinging to its walls. The verger pointed out the date, 1739, cut in the bricks, with the letters S. B., presumably meaning St. Bride's, the original title of the parish.

Set as a panel in the outer wall is an ancient headstone from Wyanoke-on-the-James, bearing the date 1637, and high up in one corner, just under the cornice, a well-rusted cannon-ball is half embedded in the bricks, fired from one of Dunmore's ships on the night of the bombardment. Inside the church there is not much to see. Architecturally, indeed, the interior is devoid of interest.

Rambling about among the older streets, one is halted here and there by the discovery of a fairly good bit of old work, a doorway,¹ perhaps, the portico enclosed with wrought-iron railings of simple forms, set between gracefully-tapering fluted columns which support the shingled roof, the small gable or pediment, displaying often some detail of delicate beauty, and the broad, panelled door, flanked by carved pilasters, a good fan-light filling the round arch above, the wood-work in old white, the door of sombre green, from which gleam the polished brasses of knocker and knob.

The house we have chosen for illustration is by far the most interesting example of Georgian work to be found in Norfolk, and though built at the close of the war, it is distinctly in the style in its very completeness of development. It stands upon the corner of Freemason and Bank Streets, and is a charming old bit of architecture, well kept up and intelligently guarded from modernizing innovations by the appreciative good taste

of the owners, Mr. and Mrs. Barton Myers. The walls are laid up in Flemish bond in coarse, large bricks, which were doubtless moulded near-by. The joints are coarse. The window-heads are reinforced with flat arches of cut stone voussoirs. The sills are of wood. The portico is all in wood, except platform and steps, which are of marble. All wood-work outside, except the mahogany doors, is painted white.

¹ Plate 21, Part VI.

² We have held our forms beyond the "last moment," hoping to secure certain promised detailed information concerning these

The hall is large and imposing, showing a very beautiful frieze and cornice, and an effective ceiling decoration of plaster in half-relief. The staircase is broad, but plainly treated. There is a graceful mantel in the parlor, rich in carving. The floors throughout the house are noticeably hard, smooth and well-preserved. They are in quartered oak, about four inches wide.

The dining-room, opening out of the parlor, is a great, generous room and full of light. The octagonal end, pierced with three ample windows, beneath which a seat runs, gives character to the stately room. In two wide but shallow recesses over which the plaster forms a round arch stand a pair of richly blackened mahogany sideboards, bearing a great wealth of handsome old silver and cut-glass. At the end opposite the windows is the fireplace, which has a facing of white marble pilasters surmounted by three panels, those at the ends having heads carved upon them, and that in the centre a reclining female figure.

There is no shelf, and this facing is low.

All the heavy interior doors are made in six panels, and are painted in a dark tint, upon which the great shining brass rim-locks, with quaint and graceful drop-handles, shine out with rich effect.

The dado in the hall and principal rooms is about two feet six inches high, without panels. The baseboard is four inches high, painted black and finished with a moulding in white, about two inches high. The cap of the dado is about two inches deep, including a frieze of delicate flutes. The

casings of doors and windows are about four-and-one-half inches wide, and are noticeable for a delicate little rounding dentiform member.

The ample hall extends across the end of the house full width on the first and second floors, the stairs swinging up across one end of it. Beside the front door, which opens in the middle of the façade, there is a door giving upon the

garden, under the stairs, and, in the opposite end of the oblong, another opening upon the side street. Doors open directly into the parlor and library, which together occupy the full width of the house. It is my impression that there is no door between these rooms.

There is a door on either side of the parlor fireplace opening houses which are said to be both architecturally and historically interesting. We only know that they are both Carter places. They serve a certain purpose, however, in showing additional samples of late Southern Colonial work. Ed.



"Oatlands," Loudoun County, Va.²



"Sabine Hall," Richmond County, Va.²

ing into the great dining-room already described, and from the library there is an inferior passageway to the dining-room also, but I think that this is really a sort of pantry, and that the only way to the dining-room is through the parlor. The plan upstairs is about the same, except that from the hall, which swings across the whole front, there leads off at right angles a passageway, on either side of which are the chambers. In some of these there are rich woodwork and decorative plaster relieves.



MOUNT VERNON.

Of the small house on the Potomac in Westmoreland County where Washington was born, on the 11th (old style) of February, 1731 only enough remains to point out the actual site.

From the year 1742 until the end, the life of Washington is closely associated with Mount Vernon. His father, Augustine Washington, dying in 1743, left the estate of Hunting Creek, near Alexandria, to Lawrence, a son by his first wife, and George Washington's half-brother. Lawrence Washington held a Captain's commission in the joint expedition of General Wentworth and Admiral Vernon against Carthagen, which ended in disaster to the British arms. Lawrence had, however, gained the friendship of the two commanders and corresponded, for some years afterward, with Admiral Vernon, in whose honor he named his seat on the Potomac. The estate contained several hundred acres, lying along the Potomac and bordering the lands of the Fairfaxes and Masons, and here Lawrence Washington after his marriage with Anne Fairfax resided continuously.

Beautifully situated on the brow of an eminence which sweeps down in a wooded slope to a bluff upon the river, his house stands about one hundred feet above the water. It now forms the central portion, or body, of the Mount Vernon mansion, the wings having been added by George Washington at the close of the War of the Revolution. It was unpretentious, as compared with the manorial seats of the great planters on the James River, and elsewhere in Virginia, but was none the less evidently the home of a gentleman of the first social importance. This was the home of Washington's boyhood. His elder brother filled the place of father to him. At "Belvoir," the seat of the Fairfaxes, whose great estates were managed for Lord Fairfax, absent in England, by his cousin, the father-in-law of Lawrence, George was ever on terms of affectionate intimacy. And when the Lord Fairfax, weary of the world and its falsities, among which rumor hath it he had found that cruellest deceit of all, a lovely jilt, came over to live upon his great Virginia possessions, the boy Washington soon won his close friendship and profited greatly in the forming of his character by his intimacy with that eccentric but high-minded nobleman.

Deciding to dive deeper into the wilderness and to make his home upon his estates beyond the Blue Ridge, Lord Fairfax took the boy of sixteen with him to survey his great lands in that region, a work which gave him three years of rough and stirring frontier-life, and built up in him a self-reliance upon which he drew largely in the great events of after years. Washington often subsequently visited the lonely old lord at his lodge "Greenway Court" near the Shenandoah, where he lived a recluse among his dogs and hunters and Indians, and this confidential intercourse with a man trained in the elegancies of the aristocratic old world, a man of parts who knew the wits of his day, Addison and Steele, and the rest of

them, and who had even contributed to letters an occasional paper in the "*Spectator*," had an effect upon the young expanding mind which is plain to read in his career, and served also to cement a warm and lasting regard between these strangely mated friends.

Lawrence Washington was a personage in the Colony. His house and that of Belvoir were much visited by people of distinction from the mother country, officers of the army and navy, and travellers of note.

Lawrence died in 1751, leaving Mount Vernon to his daughter, with George Washington as executor and residuary legatee. This child lived only a short time. Washington thus became the owner of Mount Vernon, and of a considerable estate which placed him in the list of the wealthier planters of Virginia. He had become already a distinguished figure in the public eye when he gave Mount Vernon its mistress in January, 1759. The marriage took place at the White House, in Kent County, near Williamsburg, where Washington was then in attendance as member of the House of Burgesses. At the close of the session he took his wife and her two children, John Parke Custis and Martha Parke Custis, to Mt. Vernon.

At this time Washington wrote to his friend Richard Washington in London: "I am now, I believe, fixed in this seat with an agreeable partner for life, and I hope to find more happiness in retirement than I ever experienced in the wide and bustling world."

He was in his twenty-seventh year, a tall man, 6 feet 2 inches, well formed and featured, as we know, in superb health and with an ample fortune of his own, to which the Widow Custis brought very considerable additions in bonds and certificates of deposit in the Bank of England. She was handsome, intelligent, vivacious, the richest woman in Virginia, and three years his senior. Washington described Mount Vernon of that day as follows: "A high, healthy country, in a latitude between the extremes of cold and heat, on one of the finest rivers in the world. . . . The borders of the estate are washed by more than ten miles of tide-water; several valuable fisheries appertain to it; the whole shore, in fact, is one entire fishery." The house was, as Lawrence Washington left it, a two-storied building with a portico toward the river. The principal floor was divided into four rooms bisected by a wide hall; there was a chimney at each end of the house, which was otherwise provided with the usual arrangements of the day.

Washington ordered some new furniture from England. He had out, also, clothes, books, etc., from London. He had good horses and dogs, whose names appear in the household books which he regularly kept. At this time he rode a good deal to hounds with his neighbors, the Fairfaxes, Masons, Thurstons and others. He appeared abroad generally on horseback and attended by his "body-servant," Bishop, in scarlet livery. Washington's good horsemanship was another benefit from his early association with Lord Fairfax. He was regularly at the meets of the Belvoir pack when his lordship was Master of Hounds, and Fairfax took pains to correct his seat and show him how to "ride straight," as they say in the hunting-field.

On Sundays the family drove to Pohick Church in a chariot and four, handsomely trapped and well cared for, with negro postilions in livery. He had a barge on the river, with a black crew in his colors. "Mount Vernon," "Gunston Hall" and "Belvoir" were then the social centres of the region, and their masters maintained a certain state.

As Washington remained for fifteen years a member of the Virginia House of Burgesses, the family was much at

Williamsburg. There were also visits to Annapolis. When at home Washington looked after his farms and affairs. We have his methodically-kept accounts and his diary covering forty years.

An early riser, he was accustomed to visit his stables and to spend some time in his library before breakfast. In 1768, he counts 101 cows on the estate. He daily rode about his lands unattended, directing everything. The farms were well kept up and productive. Wheat and tobacco were his main crops. He was then farming upwards of four thousand acres. He sent wheat and tobacco from his own wharf to England and West Indian ports.

In 1774, Washington left Mount Vernon with Lee and Pendleton for Philadelphia. William Fairfax was in England, never to return. Belvoir was burned. Unrest was abroad in the land. Great events were pending. From '74 to '83, when he retired from the Army, Washington was at Mount Vernon very seldom, and never for longer than a few weeks, or, more frequently, days at a time. During this period Mrs. Washington usually wintered with her husband in camp, returning home with the spring. John Parke Custis, by this time provided with a wife and young family, lived at Mount Vernon for the seven years of the War, Lund Washington, a relative, managing the place during this time.

Lord Dunmore came up the river, in 1775, to capture the wife and destroy the property of Washington, but was intercepted by a force of militia. An English ship-of-war threatening to bombard the place in 1781, but Lund Washington bought off her captain with needed supplies, for which Washington later severely rebuked his kinsman. In September of the same year, the master himself had a day at home, passed in going over his affairs, and the next day received there the French noblemen, Rochambeau and de Chastellux and their suites, with whom he went on to Lafayette's camp at Williamsburg to prepare the crowning victory of the war at Yorktown. Before they left Mount Vernon, however, there was a great dinner, with many guests bidden from the country-side, and Washington's beloved grandchildren sat at board with the great gentlemen. Their father, John Parke Custis, followed in Washington's train as aide, and died of camp fever a few days after the surrender at Yorktown. Washington adopted the two younger children, Eleanor Parke Custis, who had just two-and-a-half years, and George Washington Parke Custis, of the tender age of six months.

It was Christmas Eve, 1783, when the General reached Mount Vernon after the resignation of his Commission to the Congress at Annapolis. There followed a severe winter, which brought him the needed quiet and rest.

But the world sought him out in his retirement, and the old house soon showed itself all too small to accommodate the distinguished guests who flocked to him there. Deciding to enlarge the house and adorn the grounds, he developed the arrangement of the present buildings. He was his own architect, personally drawing all the plans and elevations, which were carefully calculated and figured, and preparing the specification of labor and material for the workmen.

Leaving the old house of Lawrence Washington practically intact, he built on to either gable, extending the roof in hipped form over the new wings. The mansion stands to-day as he left it. It has two stories and a generous garret, is 96 feet long by 30 feet, with a piazza, or portico, extending the whole length of the eastern, or river, front, its roof carried on square columns, above the entablature of which runs a light balustrade. Three dormer-windows pierce the river-side of the roof; there are two on the west, and one on each of the ends. A small observatory with spire cuts the centre of the ridge. The house¹ is entirely of wood, very solidly framed. The outer covering is of broad and thick boards, worked into chamfered panels to give the appearance of carved stonework. Theoretically these should have been split and rotted long ago by sun and rain, but, in fact, they have held their own as well as any other part of the staunch old building.

The plan shows a wide central hallway, into which open two rooms on either hand, and whose western end is occupied by a broad and heavy stairway reaching, in two runs, the chambers above. To the north are a reception-room and parlor from which doors open into the great drawing-room occupying the whole of the northern addition. This last is a handsome chamber, with a deep cove above the panelling and a ceiling richly ornamented in stucco relief.

The pitch of this room is high and its whole effect is stately. The other chambers and the hall are of very moderate height.

On the south of the hallway are the dining-room, a parlor, the library, and a breakfast-room, from which a small stair ascends to the second floor. A segmental

arcaded passageway, or pergola, connects this end of the house to the kitchen-building, beyond which is another building for house-servants' quarters. This arrangement is exactly balanced on the north wing, the house opposite the kitchen being used for office and storerooms. The plan shows the relative positions of these auxiliaries, which have been in nowise changed.

Washington's careful consideration of details in these building-operations is instanced in the frequently quoted letter to Mr. Wm. Rumney, of Alexandria, on his departure for England:—

"General Washington presents his compliments to Mr. Rumney . . . would esteem it as a particular favour if Mr. Rumney would make the following enquiries as soon as convenient after his arrival in England, and communicate the result of them by the Packet, or any other safe and expeditious conveyance to this country.

"*First.*—The terms upon which the best kind of Whitehaven flagstone—black and white in equal quantities—could be delivered at the port of Alexandria, by the superficial foot—workmanship, freight and every other incidental charge included.

"The stone to be 2 1-2 inches, or thereabouts, thick; and exactly a foot square, each kind.

"To have a rich-polished face and good joints, so that a neat floor may be made therewith.

"*Second.*—Upon what terms the common Irish marble (black-and-white, if to be had)—same dimensions, could be delivered as above.

¹ Plate 33, Part VI.



The East Front: Mount Vernon.

"*Third*.—As the General has been informed of a very cheap kind of marble, good in quality, at or in the neighborhood of Ostend, he would thank Mr. Rumney, if it should fall in his way, to institute an enquiry into this also.

"On the Report of Mr. Rumney, the General will take his ultimate determination; for which reason he prays him to be precise and exact. The Piazza or Colonnade for which this is wanted as a floor is 92 feet 8 inches by 12 feet 8 inches within the margin or border that surrounds it. Over and above the quantity here mentioned, if the above flags are cheap, he would get as much as would lay floors in the circular colonnades, or covered ways at the wings of the house—each of which at the outer curve is 38 feet in length by 7 feet 2 inches in breadth, within the margin or border as aforesaid.

"The General being in want of a house-joiner and bricklayer who understand their respective trades perfectly, would thank Mr. Rumney for enquiring into the terms upon which such workmen might be engaged for two or three years (the time of service to commence upon the ship's arrival at Alexandria); a shorter term than two years would not answer because foreigners generally have a seasoning which with other interruptions too frequently wastes the greater part of the first year—more to the disadvantage of the employer than the employed. Bed, board and tools to be found by the former, clothing by the latter.

"If two men of the above Trades and of orderly and quiet deportment could be obtained for twenty-five or even thirty pounds sterling per annum each (estimating the dollar at 4s. 6d.), the General, rather than sustain the loss of time necessary for communication would be obliged to Mr. Rumney for entering in proper obligatory articles of agreement on his behalf with them and sending them by the first vessel bound to this port."

"MOUNT VERNON, July 5, 1784."

His diaries and the various collections of his letters and writings are full of similar examples of the care and comprehensive intelligence with which Washington discharged the multifarious duties of his public and private life. Meanwhile he was giving much attention to the selection of trees from his forests for transplanting into the grounds.¹ His diaries record his habit of riding nearly every day to the woods to seek additions to his lawn-trees and shrubbery. The lawn and gardens on the west or land side of the house, where was the approach from the public highway, covered about twenty acres. The gardens were enclosed in brick walls. The flower-garden lay to the north, perhaps because that side was farther removed from the stables, which were to the south and adjoining the vegetable-garden. The latter has a southerly slope and a very sheltered situation. The lawn is broad and of handsome effect. It is bordered on either hand by a driveway in easy curves, and the trees were

THE SUNRISE TAVERN, FREDERICKSBURG.—Fredericksburg, too, is a "happy hunting-ground" for the antiquarian. Wherever



Washington's Chamber: Sunrise Tavern, Fredericksburg, Va.

he turns he finds an echo of the spirit of the past. One of the quaintest spots in the Old Burg is the famous Sunrise Tavern

¹ Plate 35, Part VI.

grouped along its edges and back to the garden walls. Among them were some fine shade-trees. On the plan drawn by Washington we have the name and place of each written in or indicated by letters and numerals in the accompanying memorandum.

In the oval described by the carriage-way before the western door was a grass-plot with a dial-post in its centre, or, at least, so it was intended. A new dial-post was set there some years back, but it is not in keeping, being elaborated with Gothic mouldings. Otherwise nothing is changed. There are some fine old trees surviving of those Washington planted in 1784-5, and where the originals have been succeeded by younger growth, these latter stand as much as possible in the positions given upon his plan. The two small octagon garden-houses built by Washington for seeds, tools, and other purposes, have been restored to their original appearance. They have brick bases and are boarded, in imitation of stone-forms, after the manner of the dwelling-house. The heavy brick walls around the two gardens remain in good state, even to their brick coping.

The conservatory on the north side of the flower-garden, destroyed by fire, with the adjoining servants' quarters in 1835, has also been rebuilt. Lossing writes that Washington collected into these glass-houses many rare plants, some of which were presented by admirers, but most purchased from the gardens of the horticulturist John Bartram, near Philadelphia, famous in their time. Bartram was a Quaker and a noted botanist. He died during the War of the Revolution, and his son William, who published in 1791 an account of botanical explorations in the Southern States, succeeded to the business, and was honored by being consulted by General Washington in the arrangement of his new greenhouses. Some few tropical plants arrived at Mount Vernon on vessels coming up from the West Indies. In this way Washington got some large lemon trees, from whose cuttings he had established quite a little grove in one end of the conservatories at the time of his death.

with its shabby exterior and its beautiful hall and stairway. Its bedrooms have all slanting roofs, and in one of these it is known



The Staircase: Sunrise Tavern, Fredericksburg, Va.

that Washington often slept. When he came to Fredericksburg to see his mother—instead of remaining under her roof—he repaired at bedtime to the old Sunrise Inn.—S. N. R.

The ice-house which, after his retirement from the Presidency, Washington built in the southeast corner of the east lawn on the edge of a high bank above the river was, according to Lossing, at that time a new thing in Virginia and rather uncommon elsewhere.

A copy of the memorandum in Washington's hand giving compass bearings and distances in feet and inches to various buildings and landmarks about the grounds may be seen in Lossing's *"Home of Washington."* It is recorded that Mount Vernon was often crowded with visitors during the period when these works were going forward. Lafayette was there for a fortnight in August, 1784, and during his visit the place was always crowded. Houdon came over from France in 1785, arriving at Mount Vernon in October, to make the preliminary studies for a statue of Washington ordered by Virginia, which now stands in the rotunda of the capitol at Richmond. The sculptor remained for two weeks, during which he made a plaster mask of the face of Washington, and from that a clay model. A cast of this was sent to Paris, but the clay model remains at Mount Vernon. He also made measurements from the person of Washington and studies for the military costume. Gouverneur Morris, in Paris when he returned, gave Houdon opportunity to study from his posing for the finished marble. Houdon's is our best statue of the great American.

Washington gave sittings for a portrait to the English artist Pine, in May, 1785. He makes a little fun on this point in a letter to Francis Hopkinson. Pine also painted the two grandchildren, "Nelly" and G. W. Parke Custis. These portraits were solidly painted and remain fresh. The next noted arrivals were a pack of staghounds, the gift of Lafayette. Washington's kennels, which, being fond of hunting, he had kept up in the early days before the war, had long been empty. The old favorites, "Vulcan, True Love, Ringwood, Sweetlips, Singer and Forester, Music and Rockwood," were dead or invalided. These dogs from France were big, fierce animals which were always kept confined. In a few months he determined to forsake the chase for evermore, and he broke up his kennels and gave away the hounds, transferring his interest to a deer-park which he made on the wooded slope toward the river.

About this time arrived the large chimney-piece in Carrara and Sienna marbles, a very handsome and finely-sculptured piece executed in Sienna for an English admirer of Washington's, Mr. Vaughan, and presented by him to Mount Vernon, where it is set up in the great drawing-room.

In return Washington despatched to Vaughan's son in the West Indies, for the hurricane sufferers, "a few barrels of superfine flour of my own manufacturing." There came also a jack and two jennies from the Royal Stud at Madrid, and Lafayette sent also a jack and jennies from Malta. Washington from these fine animals stocked his estate with some large and valuable mules. One team of these, at the sale of the General's effects, brought \$800.

The enlargement of the house and arrangement of the grounds were finished toward the end of the year 1785.

During the Presidency, and his residence in New York and Philadelphia, Washington acquired much handsome furniture, plate, etc., which subsequently came down to Mount Vernon. He had out from England, while in New York, the splendid coach described by Bishop Meade as decorated with Washington's arms, and with small allegorical pictures with cupidons in the panels. In New York he occupied a house "on the west side of Broadway between Trinity and Bowling Green," which had been used by the Minister of France, some of whose furniture was bought for him.

He declined to be lodged at the public cost. At Philadelphia he followed the same course, and, after experiencing some difficulty in securing a mansion suitable to his state as Chief Executive, he agreed to pay \$3,000 for the Morris House, a high price in those days.

Washington was necessarily very little at Mount Vernon during the two terms of the Presidency, and on his return to private life on his estates he "found much deterioration to buildings by absence and neglect of eight years."

He wished "to make and sell a little flour annually, to repair houses (fast going to ruin), to build one for the security of my papers of a public nature, and to amuse myself in agricultural and rural pursuits . . . employment for the few years I have to remain on this terrestrial globe. If also I could now and then meet the friends I esteem it would fill the measure and add zest to my enjoyments; but, if ever this happens it must be under my own vine and fig-tree, as I do not think it probable I shall go twenty miles from them." In this extract from a letter to Oliver Wolcott might be condensed the story of his remaining years.

Lawrence Lewis, son of Washington's sister Elizabeth, came by invitation to reside at Mount Vernon in 1798, and he married Nellie Custis there on Washington's birthday, 1799; the young couple continued to make Mount Vernon their home until the completion of their new house of "Woodlawn," some miles away.

General Washington was now in his sixty-eighth year. He kept up his personal management of the estate, and rode about his farms almost daily.

Custis thus described him in these occupations of his last years: "An old gentleman riding alone in plain drab clothes, a broad-brimmed white hat, a hickory switch in his hand and carrying an umbrella with a long staff which is attached to his saddle-bow—that person is George Washington." He adhered to the old routine of breakfast at seven in summer and at eight in winter, dinner at three—with small beer or cider and some glasses of Madeira—tea and toast at dusk, and to bed at nine. The place was well managed and kept productive. An estimate of the scale upon which Washington conducted the business of farming, and of the success of his operations, may be had from the following facts, for which the writer is mainly indebted to a pamphlet entitled: "*Some Old Historic Landmarks*," W. H. Snowden, Philadelphia, 1894. Besides the mansion house and outbuildings already described, there were "overlooker's houses" and negro quarters on each of the farms. In one place Washington speaks of a new brick barn "equal perhaps to any in America." This was on the Union Farm. On the Dogue Run Farm he built his new circular, or rather sixteen-sided, barn of brick and frame 60 feet in diameter. There was in this barn a threshing or treading-out floor in the second story which was a gallery 10 feet wide, passing around outside the centre mows, whose floor was of open slats, so that the grain fell through to the floor below, while the straw remained. The oxen used for treading out were taken up to this floor on an inclined plane. He also had made a device worked by horsepower, by which the heads of the wheat-sheaves piled upon a table were held against rapidly revolving arms to remove the grain. He worked a grist-mill near the mouth of Dogue Run.

At one time he had 580 acres in grass, 400 in oats, 700 in wheat, 700 in corn, and several hundred acres besides in barley, buckwheat, potatoes, peas, beans, and turnips. There were 140 horses on the estates, 112 cows, 226 working oxen, heifers and steers, 500 sheep, and many hogs running at large in the woodland pastures. About two hundred and fifty negroes were employed upon the farms. A score of

ploughs was kept at work the year round when the conditions would permit. As many as 150 swine were slaughtered for household and "hands." The farms were under competent overseers, who accounted regularly to the master in person.

In July of this year Washington executed his last will and testament, a document full of the rare judgment, force and precision, the justness and kindness which had distinguished all the important acts of his life.

The house of Mount Vernon, with an estate of 4,000 acres and the library of books and pamphlets, passed, on the death of Mrs. Washington, to Bushrod Washington, his nephew. In 1829, the ownership fell to Bushrod's nephew, John Augustine, the son of Corbin Washington. From 1743 to 1859, Mount Vernon was held by a Washington. It was then purchased by the Mount Vernon Ladies' Association, incorporated by Act of the Virginia Legislature of March 17, 1856. Their title covers the mansion, the tomb, the gardens, the grounds and the wharf, about two hundred acres of land, with a capital stock of \$500,000. Reversion to the State of Virginia is provided for in case of the demise of the company.

The material for these notes, for the unfinished manner of whose presentment some apology is due the reader, has been collected mainly from Lossing's "*Home of Washington*," Irving's "*Life*," Rush's "*Domestic Life*," and from some odd sources.



POHICK CHURCH.



THE old frame building of Pohick Church was fallen into so bad a state of disrepair in 1764 that it was determined to rebuild. Washington's friend, Mason of Gunston, advocated retaining the old site. Washington favored a new one, more central, and carried his point by producing in vestry a map of his own making, on which he had located the house of each parishioner. He drew a ground-plan and elevation, in India ink on proper drawing-paper, for the use of the architect. The drawing measures 10" x 15". The old church suffered some demolition through being used as an occasional cavalry barracks during our Civil War. The present vestry is getting it gradually back into the original shape.



WOODLAWN: THE HOME OF NELLIE CUSTIS LEWIS.

THIS house¹ is from a very charming design of Dr. William Thornton's. The buildings constitute a well-balanced group, full of dignity and repose. The plan of the main house forms a rectangle, with two wings attached by curtains, and these wings are joined to flanking out-buildings by brick walls pierced centrally by gateways.

There is a completeness about the group and a perfectly harmonious, symmetrical and quiet treatment of its members which one cannot fail to find most artistic. A nice sense of proportion makes itself felt throughout, with a breadth and spaciousness of effect most agreeable to the eye. The plan is an unforced and obvious disposition of the spaces into two rooms on either hand of a generous axial hallway. The latter is slightly out of the centre, owing to a difference in the width of rooms, 20 feet to left and 18 feet 6 inches to right, but the entrance-doorways east and west are central to the respective façades, and the longer dimension of the rooms, 23 feet, is the same in all. They are divided by brick partitions of two bricks' thickness. Their doors to hallway, not central to the wall, are 3 feet wide.

¹ Plates 22-26, Part VI.

The stairway in the east end of the hall begins with a straight run, which develops into an ellipse of French fashion. There is a descent to cellar under.

The difference in the level of ground from west to east gives occasion for the portico, with its four round columns built up of bricks covered with stucco. These columns show a slight entasis, and have stone plinths, and wood caps (from the astragal up), the neck long, cushion and abacus depressed. The entablature and superposed balustrade are in wood and have the lightness and grace which that material permits. The detail and ornamentation are simple but effective, especially in the west door and the round-arched window over it, both with sculptured stone framing and carved keystone, and caps at spring of arch. The fanlight is pleasing and the membering of the door-panels refined.

The brick is laid in Flemish bond. On the west side the windows and door in the curtains are grouped under arches, the ground recessed and covered with stucco, thus giving an arcaded effect to the curtains. All square windows have flat stone voussoirs with worked keystones. The panels set under windows of second story are of stone, with a depressed field on which is carved drapery-swing in low relief.

A low pediment, with raking cornice in wood, enclosing a stone-framed oculus, cuts into the roof over the centre of each façade. Otherwise the roof is unbroken.

In the interior one notes good fireplaces² in each room, a convenient arrangement of communicating doors, utilization of corners by means of built-in cupboards, and a general effect of roominess and comfort.

The kitchen, with its two great fireplaces, back to back, its capacious brick oven and broad hearths, is on a scale which bespeaks a bountiful good cheer. Pantry and scullery find room in the curtain. These are on a level two steps below that of the main house, to which there is communication through two doors.

In the opposite wing are an office and a small bedroom, each with fireplace and closet. From the adjoining curtain the plan shows stairs to second story and to cellar, and a door and steps to yard. The flanking out-buildings were, doubtless, used as smoke-house, on the one hand, and poultry and fuel house on the other.

The approach was on the west. There was a circular grass-plot, 99 feet in diameter, within a driveway of 18 feet in width. Against the upper edge of the circle, just opposite the door of house, was an ellipse, in box-bushes, enclosing a space of about thirty-nine feet by forty-five feet, in which was doubtless once the sun-dial. Roads in gentle curves led along the house-front northward to the stables, and to south, and trees were set at regular intervals along the border of the drive and along the straight avenue of entrance. On the east side of the house, there remains no evidence that the gardens, masked from the front by the walls above described, were at any time treated with an attempt at landscape-architectural effects.

Dr. William Thornton, to whom is attributed the design of this house, was an English gentleman of very unusual attainments. He submitted, at the same time with the French architect, Hallette, it will be remembered, a design for the capitol at Washington. Dr. Thornton's plan was followed to some extent, but, he not being a trained architect, Hallette was associated with him in the work from 1792 to 1794. In the design of "Woodlawn" he has given proof of a highly-refined taste in domestic architecture.

The mistress of this mansion is best known to us from

² Plates 25, 26, Part VI.

Gilbert Stuart's painting of her at eighteen, which adorned the dining-room in her brother's house, "Arlington," for many years. She was vivacious as well as lovely, accomplished, well-read, and a witty talker. She and her brother, G. W. Parke Custis, were brought up at Mount Vernon, and Eleanor was ever a prime favorite with its master. Glimpses of the bright and tender part she played in his later life are found here and there in the Diaries. When suitors came, as in time they must, and in force, he seems to have given them all "a fair field and no favor," but he was not displeased that his favorite nephew, Lawrence Lewis, was the lucky one. Lawrence was the son of Washington's sister Betty, and, doubtless, the relationship gave him a good place in the running.

The wedding-day was Washington's birthday,—as it happened, his last, February 22, 1799. The mansion was festive in flowers and evergreens. In the presence of the great household assembled, and of kin and gentlefolk from round about, the ceremony was held in the state drawing-room. Of Custises and Lewises and Lees, of Corbins, Bushrods, Dandridges, Blackburns, Masons, Calverts and Carrolls there was full muster. Of good cheer there was no lack. And later the minuet was danced and the gayety of the evening found its height in jolly "Sir Roger de Coverly." On that night Mount Vernon saw its high-tide of joyous life. Dark days were coming upon it. Washington lay dead there ten months after.

His will, made in July, 1799, and one of the most characteristic documents he ever penned, left to the Lewises a large tract of land from the Mount Vernon estate. The clause is here quoted entire:—

"*Third.*—And whereas it has always been my intention "since my expectation of having issue has ceased, to consider "the grandchildren of my wife in the same light as I do my own "relations and to act a friendly part by them, more especially "by the two whom we have reared from their earliest infancy, "namely, Eleanor Parke Custis and George Washington Parke "Custis; and whereas the former of these hath lately inter- "married with Lawrence Lewis, a son of my deceased sister "Betty Lewis, by which union the inducement to provide for "them both has been increased. —Wherefore I give and be- "queath to the said Lawrence Lewis and Eleanor Parke Lewis, "his wife, and their heirs, the residue of my Mount Vernon "estate, not already devised to my nephew Bushrod Washington, "comprehended within the following description. — viz — all the "land north of the Road leading from the ford of Dogue Run "to the Gum Spring as described in the devise of the other "part of the tract to Bushrod Washington until it comes to the "stone and three red or Spanish oaks on the knowl. —thence "with the rectangular line to the back line (between Mr. Mason "and me) thence with that line Westerly, along the new double "ditch to Dogue Run, by the tumbling dam of my mill. — "thence with the said Run to the ford aforementioned: — to "which I add all the land I possess west of the said Dogue "Run and Dogue Crk bonded, Easterly & Southerly thereby — "together with the Mill, Distillery and all other houses and "improvements on the premises making together about two "thousand acres be it more or less."

The house of "Woodlawn," erected on this estate in the first years of the century, stands upon an eminence three miles inland from Mount Vernon, and commands a pleasing view of the Potomac, Dogue Bay, and the valley. The hospitality dispensed there during the occupancy of its first owners was after the generous plan of Mount Vernon, Belvoir, and other distinguished homes of the preceding generations. Lafayette, who had taken Nellie Custis on his knee as a child, visited her there in 1824. Her life at Woodlawn covered forty years. Four children were born there.

Major Lawrence Lewis died at Arlington in 1839. His wife followed him in 1852. She was buried from the room where she was married, the great drawing-room of Mount

Vernon. Her only son, Lorenzo Lewis, lived for some years at his place of Woodlawn. It was afterwards neglected and has fallen into some disrepair. The present owners, the Electric Railway Company, propose to restore and preserve it.



GUNSTON HALL, VIRGINIA: THE HOME OF GEORGE MASON.

COL. GEORGE MASON, the great-grandfather of George Mason of Gunston, the Revolutionary patriot, is said to have commanded a troop of horse at the battle of Worcester (1651), whence he escaped in disguise and was concealed by peasants until able to embark for America, where he settled on the Potomac River.

The family of Mason was of Stratford-on-Avon. Col. Gerard Fowke, of the Fowkes of Brewood and Gunston, came over with him. There was a hamlet called Gunston in the Brewood Parish, and here was Gunston Hall. A George Mason of the Virginia Company in 1620 was, perhaps, the father of the cavalier. The latter brought out nineteen persons with him. There is a grant to him of 950 acres, 50 acres for each one of those brought over at his expense. The land lay in Westmoreland, which county extended northward "to the falls of the great river Pawtomake, above the Necostin's town;" that is, above the present Georgetown. In 1664 Mason bought 650 acres of land in Westmoreland of Colonel Peyton, and in 1669 got a patent to 500 acres more of same tract. He was County-lieutenant of Stafford, an office always conferred on the class of "gentlemen" or large landholders. He commanded the militia, held a seat in the Council, presided over the justices, etc. He figured largely in the Colonial history, took part in Indian wars, had a share in the events of Bacon's Rebellion, and was otherwise a notable personage in the Virginia of his day.

His son, the second George Mason, was prominent in Whig circles. He was Sheriff of Stafford. In 1694 he sold "Accokeek," "being the late mansion of Col. George Mason, deceased," reserving the tomb of his father. He acquired large tracts of land in the neighborhood of the present Gunston. He was also County-lieutenant. His home seat was Dogue's Island, where he owned about eight thousand acres. He died a large property-holder in 1716. He was thrice married and the father of a large family.

George Mason, the third, the father of Mason of Gunston, was also an important personage. He was with Governor Spotswood in 1716 on the famous expedition of the "Knights of the Golden Horseshoe" over the Blue Ridge Mountains. He sat in the Assembly of 1718, which had some important questions at issue with the governor. He was made County-lieutenant in 1719 and commissioned by Governor Spotswood with references to his "loyalty and courage." He added more land to the already large estates of the family. He died in 1735.

George Mason of Gunston was born in 1725. He passed the early years of his life at the country house in Virginia to which his mother removed after her bereavement. His father had been living at their plantation in Charles County, Maryland, for some time before his birth.

George Washington was about seven years his junior. They were neighbors and friends already as boys.

In 1746 George Mason came of age and went to live on his place in Dogue's Neck. This seems to have been opposite to Rock Creek, which flows between Washington and Georgetown. He obtained about this time a patent from Lord Baltimore to the island called Mason's or Analostan.

At twenty-three he was elected to the House of Burgesses. At twenty-five he married Anne Eilbeek, aged sixteen, a noted beauty of the region. Their portraits by Hesselius are extant. Hesselius was a Swiss artist who arrived in this country about 1750, and seems to have remained some years, painting many portraits of the gentry along both banks of the Potomac. The name is given as signed on the back of a portrait of Samuel Hanson of Green Hill: "Samuel Hanson, Ætat 46 J. Hesselius, pinx. 1765."

Gunston Hall was completed in 1758. It was named for the old Staffordshire seat of his ancestors, the Fowkes.

Belvoir, the seat of William Fairfax, Lord Fairfax's agent, was a near neighbor. Mason was always prominent in affairs and associated with Washington and other notables, but does not seem to have held the family office of County-lieutenant. He also made more purchases of land about Gunston. He and Washington appear in the Assembly of 1759. This seems to have been his only acquaintance with political life up to the period of the Revolution. He seems to have pre-

ferred a private life. Their names have a pleasant old-world sound. There was "Marlboro" of the Mercers, and "Boscobel" and "Belle Air" of the Fitzhughs, and the homelier "Berry Hill" and "Crow's Nest," "Richland" of the Brents, and "Chatham," the seat of another Fitzhugh, "Ravensworth" of still another, "Bushfield," the mansion of John Augustine Washington, and "Lee Hall," where lived Richard Lee, the uncle of "Light Horse Harry."

"Nomini," the residence of Robert Carter, was below Stratford, "Mount Airy" was the Tayloe seat, "Blandfield" the Beverly place. One might set down many more of them.

Smyth, "an Englishman travelling in America at the close of the Revolution" ("George Mason," Rowland.) describes the Potomac as "the most noble, excellent and beautiful river I ever saw," and says: "The situations and gentlemen's seats on this river are beyond comparison or description beautiful."

The Chotank region enclosed about one hundred thousand acres, settled by cavaliers in 1651. Lord Fairfax was later the chief of these. Generation succeeded generation in these



ferred a private life. He was a scholarly man and a profound thinker. In 1749 he became a vestryman of Truro Parish, Pohick Church, in Fairfax County. He was earlier associated with Aquia Church, thus described by Bishop Meade in his "Old Churches and Families":—

"The church had a noble exterior, being a two-story house, of the figure of the cross. On its top was an observatory." This church was still in good repair in 1891 ("George Mason," Kate Mason Rowland). The social environment of the group of Potomac planters living at Mount Vernon, Belvoir, Gunston Hall, Stratford, Chantilly, etc., was of the most refined. More has been made, in latter-day books on this period, of the elegancies of life which pertained to Colonial times at the great historic places on the James, Westover, Shirley, Brandon, and the Carter mansions, but the region we are dealing with in this group was at least equally favored in stately mansions, the seats of gentlemen of family and culture, a landed gentry in all that the name implies. Many of these places are fallen to ruin, or stand empty and unguarded from the decay which will soon destroy what is

houses on the James, Appomattox, Rappahanock and Potomac Rivers. The life was that of an ancient aristocracy.

From an unfinished manuscript of General John Mason's, a son of Mason of Gunston, the author of the "*Life of George Mason*," Kate Mason Rowland, gives an extract describing Gunston Hall, from which some parts are copied below:—

"Gunston Hall is situated on a height on the right bank of the Potomac River within a short walk of the shores, and commanding a full view of it about five miles above the mouth of the Occoquan. When I can first remember it, it was in a state of high improvement and carefully kept. The south front looked to the river: from an elevated little portico on this front you descended directly into an extensive garden, touching the house on one side and reduced from the natural irregularity of the hill-top to a perfect level platform, the southern extremity of which was bounded by a spacious walk running east and west, from which there was by the natural and sudden declivity of the hill a rapid descent to the plain considerably below it. On this plain adjoining the margin of the hill, opposite to and in full view from the garden, was a deer-park, studded with trees, kept well fenced and stocked with native deer domesticated. On the north front by which was the principal approach [the exposures are actually about northwest by west

and southeast by east] was an extensive lawn kept closely pastured, through the midst of which led a spacious avenue, girded by long double ranges of that hardy and stately cherry tree, the common black-heart, raised from the stone and so the more fair and uniform in their growth, commencing at about two hundred feet from the house and extending thence for about twelve hundred feet; the carriageway being in the centre and the footways on either side, between the two roads, forming each double range of trees and under their shade.

"But what was remarkable and most imposing in this avenue was that the four rows of trees being to be so aligned as to counteract that deception in our vision which, in looking down long parallel lines, makes them seem to approach as they recede: advantage was taken of the circumstance and another very pleasant delusion was effected. A common centre was established exactly in the middle of the outer doorway of the mansion, on that front, from which were made to diverge at a certain angle the four lines on which these trees were planted, the plantation not commencing but at a considerable distance therefrom (about two hundred feet . . .) and so carefully and accurately had they been planted, and trained and dressed in accordance each with the others, as they progressed in their growth, that from the point described as taken for the common centre, and when they had got to a great size, only the first four trees were visible.

"More than once have I known my father, under whose special care this singular and beautiful display of trees had been arranged and preserved, and who set great value on them, amuse his friends by inviting some gentleman or lady (who, visiting Gunston for the first time, may have happened to arrive after night, or may have come by the way of the river and entered by the other front, and so not have seen the avenue) to the north front to see the grounds, and then by placing them exactly in the middle of the doorway and asking, 'How many trees do you see before you?' 'Four,' would necessarily be the answer because the fact was that those at the end of the four rows next the house completely, and especially when in full leaf, concealed from that view, body and top, all the others, though more than fifty in each row. Then came the request, 'Be good enough to place yourself now close to either side of the doorway, and then tell us how many you see?' The answer would now be with delight and surprise, but as necessarily, 'A great number, and to a vast extent, but how many it is impossible to say!' And in truth to the eye placed at only about two feet to

the right or left of the first position, there were presented, as if by magic, four long and, apparently, close walls of wood made up of the bodies of the trees and, above, as many of rich foliage constituted by their boughs stretching, as seemed, to an immeasurable distance." No vestige remains of this remarkable avenue. The manuscript continues: "To the west of the main building were, first, the school-house, and then at a little distance, masked by a row of large English walnut trees, were the stables. To the east was a high-paled yard, adjoining the house, into which opened an outer door from the private front, within or connected with which yard were the kitchen, well, poultry-houses, and other domestic arrangements; and beyond it on the same side were the corn-house and granary, servants' houses (in those days called negro quarters) hay-yard and cattle-pens, all of which were masked by rows of large cherry and mulberry trees. And adjoining the enclosed grounds on which stood the mansion and all these appendages on the eastern side was an extensive pasture for stock of all kinds running down to the river, through which led the road to the Landing, emphatically so-called, where all persons or things water borne were landed or taken off, and where were kept the boats, pettiangers and canoes, of which there were always several for business, transportation, fishing and hunting, belonging to the establishment. Farther north and on the same side was an extensive orchard of fine fruit trees of a variety of kinds. Beyond this was

a small and high-fenced pasture devoted to a single brood horse. The occupant in my early days was named Vulcan, of the best stock in the country. . . . The west side of the lawn or enclosed grounds was skirted by a wood just far enough within which to be out of sight was a little village called Log-Town, so-called because most of the houses were built of hewn pine logs. Here lived several families of the slaves serving about the mansion house; among them were my father's body-servant James, a mulatto man, and his family and those of several negro carpenters.

"The heights on which the mansion house stood extended in an east and west direction across an isthmus and were at the northern extremity of the estate to which it belonged. This contained something more than five thousand acres, and was called Dogue's Neck (I believe after the tribe of Indians which had inhabited this and the neighboring country), water-locked by the Potomac on the south, the Occoquan on the west, and Pohick Creek (a bold and navigable branch of the Potomac) on the east, and again by Holt's Creek, a branch of the Occoquan, that stretches for some distance across from that river in an easterly direction.

"The isthmus on the northern boundary is narrow, and the whole estate was kept completely enclosed by a fence on that side of about one mile in length, running from the head of Holt's to the margin of Pohick Creek. This fence was maintained with great care and in good repair in my father's time, in order to secure to his own stock the exclusive range within it, and made of uncommon height, to keep in the native deer which had been preserved there in abundance from the first settlement of the country and indeed are yet there (1832) in considerable numbers. The land south of the heights, and comprising more than nine-tenths of the estate, was a uniform level elevated some twenty feet above the surface of the river, with the exception of one extensive marsh and three or four water-courses, which were accompanied by some ravines and undulations of minor character, and about two-thirds of it were yet clothed with the primitive wood; the whole of this level tract was embraced in one view from the mansion house.

"In different parts of this tract, and detached from each other, my father worked four plantations with his own slaves, each under an overseer, and containing four or five hundred acres of open land. The crops were principally Indian corn and tobacco; the corn for the support of the plantations and the home house, and the tobacco for sale. There was but little small grain made in that part of the country in

those days. He had also another plantation worked in the same manner, on an estate he had in Charles County, Maryland, on the Potomac about twenty miles lower down, at a place called Stump Neck.

"It was very much the practice with gentlemen of landed and slave estates in the interior of Virginia so to organize them as to have considerable resources within themselves; to employ and pay but few tradesmen and to buy little or none of the coarse stuffs and materials used by them, and this practice became stronger and more general during the long period of the Revolutionary War, which in great measure cut off the means of supply from elsewhere. Thus my father had among his slaves, carpenters, coopers, sawyers, blacksmiths, tanners, curriers, shoemakers, spinners, weavers and knitters, and even a distiller. His woods furnished timber and plank for the carpenters and coopers, and charcoal for the blacksmith; his cattle, killed for his own consumption and for sale, supplied skins for the tanners, curriers and shoemakers, and his sheep gave wool and his fields produced cotton and flax for the weavers and spinners, and his orchards fruit for the distiller. His carpenters and sawyers built and kept in repair all the dwelling-houses, barns, stables, ploughs, harrows, gates, etc., on the plantations and the out-houses at the home house. His coopers made the hogsheads the tobacco was prized in and the tight casks to hold the cider and other liquors. The



Drawing-room Window: Gunston Hall.

tanners and curriers, with the proper vats, etc., tanned and dressed the skins as well for upper as for lower leather to the full amount of the consumption of the estate, and the shoemakers made them into shoes for the negroes. A professed shoemaker was hired for three or four months in the year to come and make up the shoes for the white part of the family. The blacksmiths did all the ironwork required by the establishment, as making and repairing ploughs, harrows, teeth-chains, bolts, etc.

"The spinners, weavers and knitters made all the coarse cloths and stockings used by the negroes, and some of finer texture worn by the white family, nearly all worn by the children of it. The distiller made every fall a good deal of apple, peach and persimmon brandy. The art of distilling from grain was not then among us, and but few public stilleries. All these operations were carried on at the home house, and their results distributed as occasion required to the different plantations. Moreover all the beeves and hogs for consumption or sale were driven up and slaughtered there at the proper seasons, and whatever was to be preserved was salted and packed away for after distribution.

"My father kept no steward or clerk about him. He kept his own books and superintended, with the assistance of a trusty slave or two, and occasionally of some of his sons, all the operations at or about the home house above described; except that during the Revolutionary War and when it was necessary to do a great deal in that way to clothe all his slaves, he had in his service a white man, a weaver of the finer stuffs, to weave himself and superintend the black weavers, and a white woman to superintend the negro spinning-women. To carry on these operations to the extent required, it will be seen that a considerable force was necessary, besides the house servants, who for such a household, a large family and entertaining a great deal of company, must be numerous — and such a force was constantly kept there, independently of any of the plantations, and besides occasional drafts from them of labor for particular occasions. As I had during my youth constant intercourse with all these people, I remember them all and their several employments, as if it was yesterday. As it will convey a better idea of the state of the family and the habits of the times, I will describe them all."

General Mason's manuscript "ends abruptly just at this point," says the author of the "*Life of George Mason*," but she adds in a note: —

"There are said to have been five hundred persons on the estate, including the several quarters. And Colonel Mason [Mason of Gunston bore this title] is reported to have shipped from his own wharf at one time 23,000 bushels of wheat." Another chronicler records "five large cargoes of tobacco, packed in the old-fashioned hogsheads."

The chief of this little principality was, among his other accomplishments, a finished sportsman. Dogue's Neck was famous for its game, and afforded abundance of wild fowl, with turkeys and deer for big game. The region had been the favorite camping-ground of the neighboring Indians, who had a village — "Assaomek" — at a place about four miles below Alexandria, now called Andalusia, where stone axes, javelin and arrow heads have been excavated in great numbers. Capt. John Smith landed at this village in 1608.

Mason's neighbors of Belvoir and Mount Vernon were often his guests at Gunston when the shooting was on.

Gunston Hall is about a half mile, as the crow flies, from

the river, on Gunston Cove. Belvoir, the Fairfax seat, was on Fairfax point, north across the cove. Mount Vernon is on another point about five miles farther up. Belvoir is described as not unlike Gunston Hall, and life there was on the same lines. The house was burned during the Revolution after Fairfax's departure for England. Springfield and Bradley were gentlemen's places near Gunston.

A son of Colonel Mason's was later established at the Occoquan estate of Woodbridge, and he built Hollin Hall, in Fairfax County, not far from Mount Vernon, for another son. This was a very unpretentious wooden house of one story with taller wings.

The scale drawings¹ of Gunston Hall will sufficiently indicate the character of its construction, which is in respect of design, of

material and of finish, superior to that of Mount Vernon. It may well stand as a type of the Potomac plantation "mansion houses" of the period.

Good cellars, with windows above ground, run under the entire building, with wine-vaults, an oven, and recesses in the solid brickwork which served for cold storage. "Here was stored the old Madeira, the favorite imported wine of the early Virginian."

The exterior is dignified, although but one story in height, with walls laid up in Flemish bond of large brick, probably of native make, cut-stone quoins at the angles, high roof pierced with dormers, and tall stone-capped chimneys. It

¹ Page 50 and Plate 36, Part VI.



Rear Porch: Gunston Hall.

has in later years suffered the indignity of a coat of yellow paint, and the fine lines of the roof are marred by what the "*Life of George Mason*" aptly describes as "a sort of villa-tower . . . for viewing the landscape."

The old square porch, with its flight of free-stone steps, is as it was, and otherwise the house has, on three sides, undergone little change. Against the north gable the present proprietor—the house has long since passed out of the possession of the family—has erected a large wooden addition, which contains the present kitchen, etc. The other changes noticed are not chargeable to him, and the house is fortunately now in careful hands. There was apparently a pediment above the arch of the front door, which has disappeared.

In the pointed arches of the "pretty pentagonal porch," on the garden side, one might be inclined to trace a survival of late Gothic ideas, but that the "*Life*" refers to its "carved red and white pillars and lattice-work," which would seem to suggest that its present form is a modification of later days, although in truth it appears to be quite as venerable as the rest of the building.

"The porches on both sides of the house are embowered in fragrant rose bushes, so venerable from their size that they look as though they might have flourished here a hundred years ago." These are gone, but younger rose-trees bloom all round about the house. The lawns are well kept, and there are some efforts at ornamental gardening, among them some cedars successfully clipped into quaint shapes. The latter have attracted the interest of a neighboring small farmer, who has been scouring the forests in quest of the like, and cannot comprehend why they grow only in the Gunston woods. A long, straight path, between two tall rows of ancient box-hedge, leads away to the "falls,"—as they were called,—terraces made where the level ground ceases and the land slopes down to the river. At the foot of the terrace a garden in geometrical figures has been laid out, so that the whole has somewhat the effect of formal gardening. "And one looks down here, from a considerable elevation, on the beautiful river, on wood, and field, and pasture . . . an altogether enchanting prospect."

The school-house and the old gray stone well-curb, under roof, alone survive of the original out-buildings. The hall is wide and high. The rooms also are high, spacious, and well-proportioned. The principal carving is in the southeast room, formerly the drawing room, on the authority of the "*Life*." Here the doors, windows, cornice, panelling, and alcoves by the chimney-breast, are richly carved, the work having been done by convicts from England.¹

It is said that a descendant of the artisan who spent so much loving labor on the decoration of this room is living somewhere in the neighborhood. It is a pity that the name of the man is not remembered.

¹ John Esten Cooke in "*Historic Homes of Virginia*."

The great wide fireplaces of the olden time have been altered in conformity with modern ideas of comfort, and the superb mantelpiece that was once to be seen in the drawing-room has long since disappeared. The alcoves, richly ornamented with carving, and furnished with shelves, "held old china, silver and bric-a-brac." "A space was left over the mantel, framed in the woodwork, to hold a mirror or a picture. The drawing-room was formerly handsomely wainscoted in walnut and mahogany." The doors throughout are said to be of mahogany, but they and most of the woodwork are now painted white.

The dining-room, as it was presumably in Colonel Mason's time, since it was so used by his descendants, opens into the parlor or drawing-room, and is of the same size.

The wainscoting and cornices here are less elaborate, and on each side of the mantel is a deep closet instead of an alcove. The two corresponding rooms across the hall are separated by a narrow passage and at the end of the latter was the back staircase leading up to the second floor and the stairs leading down into the cellars. Both of these stairways have been closed up within recent years. The passage opened out on a little porch with an arched doorway. Of the two rooms on this side of the hall, the one opposite the drawing-room was occupied by Colonel Mason and his wife, and was called, in the old Virginia parlance, "the chamber."² The other room was the nursery in the days of Colonel Mason's grandchildren, and in all probability it was used for the same purpose by the earlier Gunston household.

But if this were the arrangement of the rooms, a glance at the plan shows that it affords no convenience of serving meals in the dining-room. General Mason's manuscript also puts the kitchen, well, etc., on the side where was the narrow pas-

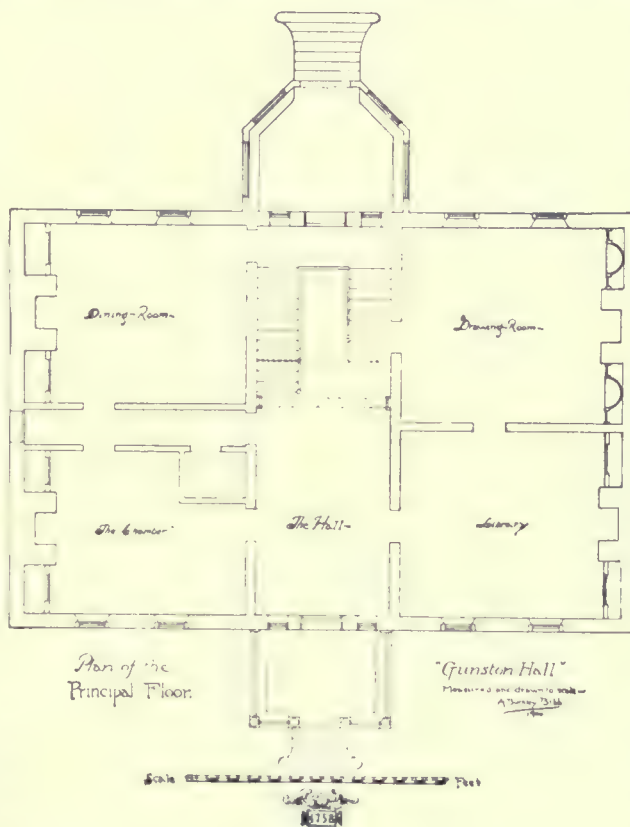
sage between the rooms, which latter would have allowed for service into the dining-room placed where it now is, with the drawing-room opposite across the hall.

Resuming the description of the "*Life*," we read:—

"Ascending the wide staircase in the hall (handsomely finished in mahogany) half-way up, over the first landing, is a window in the wall, corresponding to one over the front door. At the head of the stairs there are three arches supported on four pillars, one on each side against the wall and two in the centre. . . . The rooms on the second floor open on each side of a hall which runs at right angles to the hall below, and terminates at each gable-end of the house. These rooms are small and low-pitched, with dormer-windows and wide, low window-seats. A steep staircase leads up from one of these rooms into the attics, where were kept, fifty years ago, old disused spinning-wheels and spinning-machines that had doubtless seem good service in colonial days. A round window at each end of the house lights this upper region.

George Mason, as has been already said, continued patenting

² It seems likely, however, that this room was the guest-chamber at one time, as tradition avers that Washington, Jefferson, Richard Henry Lee, and others of the eminent men of the time have slept in this room. In both of these rooms are deep closets like those in the dining-room. — "*Life of George Mason*."



and purchasing new tracts of land until his estates were very large. His course in this particular agreed with that of his neighbor, Washington. His place of Woodbridge lay opposite the town of Colchester on the Occoquan. The Woodbridge house is gone. Hollin Hall still stands four miles from Alexandria on the old "pike" road. Lexington, whose house was lately burned, "is the only one of George Mason's Virginia estates that remains in the hands of any of his descendants."¹

Many charming pictures of ante-bellum life at Gunston Hall may be gathered from various sources, among them the private journals of Washington, which contain many records of his intimacy with Mason. They went together to hunts, races and balls, to elections, court sessions and vestry meetings. Colonel Mason was often at Mount Vernon, and Washington at Gunston. They spent days in the woods together, surveying the bounds of their contiguous lands. They held together weighty councils on the questions of the times.

There was a dancing-school in this year, 1770, for the young people of the neighborhood, and it met by turns at the different country-places, or perhaps alternately at Mount Vernon and Gunston Hall. Mr. Christian was the dancing-teacher, it would appear. Washington records on the 28th of April: "Patsy Custis and Milly Posey went to Colo. Mason's to the Dancing School." Martha Custis, the lovely young daughter of Mrs. Washington, was then about thirteen years old. One day in July Mr. Christian and all his scholars came to the dancing at Mount Vernon. Early in 1771 we hear of the two friends, Washington and Mason, meeting at Colchester, January 23, and going together to Dumfries on some law business. At night Washington went to see the play of "The Recruiting Officers," most probably in company with

Colonel Mason. . . . In the fall of 1771, Washington records a visit of his to Gunston Hall. He set off on the 27th of October, "before sunrise with John Custis for Colo. Mason's." After breakfast they went hunting in Mason's Neck, and killed two deer. They hunted again the next day, but killed nothing; and on the 29th they went to the vestry meeting at Pohick Church, Washington returning to Mount Vernon that evening. They were building the new church at Pohick about this time, and Washington and Mason must have met frequently at conferences of the Building Committee.



The Staircase: Gunston Hall.

It is no part of our task here to enter upon a recital of the great part George Mason played in the grand events of the Revolution, of the great share he had in securing to this country a republican form of government. That is the part of the historian, and to every student of our history George Mason stands in the front rank of great Americans. To Madison he was the "ablest debater," to Jefferson the "wisest man of his generation."

In person he was a fine man, above the medium height, a man of social parts, a genial, well-read, cultivated gentleman. Of this culture we have an instance in the design and legend of the State Seal of Virginia, which were his work. These notes have sought merely to outline the manner of man it was who built this old mansion house of "Gunston Hall," and of the life he led there, and to give some hint of the memories which hang about the place. He died there in 1792, perhaps of his old enemy the gout, which he had doubtless braved for many a year over many a bottle of the famous old Madeira, and lies buried in the family burial-place on his own land, after the old custom of his day, his grave unmarked until of late years, and even now unworthily.

A. BURNLEY BIBB.



Some Homes of the Washington Family.

WHEN one thinks of a Washington home it is of Mount Vernon, with its rolling lawn, broad gardens and wide water. But many miles from Mount Vernon, guarded by rugged hills, amidst wild and romantic scenery, stand other Washington mansions, not quite so lordly as the American Mecca, but spacious and comfortable. Lawrence Washington, half-brother to George Washington, bought large areas of land in Frederick County, West Virginia; he always lived at Mount Vernon, but held his Western possessions as an investment.

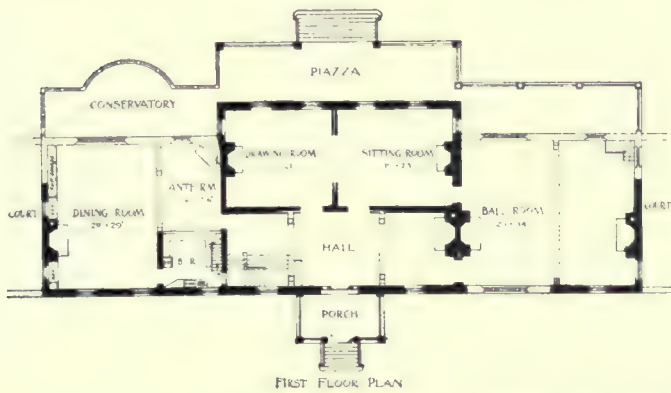
¹*Life of George Mason*, Rowland.

His younger half-brothers, Samuel, John Augustine and Charles, also bought land in the wild frontier, built houses, and left them to their sons, whose descendants owned them until a few years ago, when the pathetic fate of most Virginian manor-houses was theirs: they fell into stranger hands.

These Washington brothers were leading men in their day and generation; they entered boldly into frontier life, hunted the fox and bigger game, joined other "good fellows" at the old Cherry Tavern, where Washington the Great, Jefferson, Madison and Lafayette had often slept before them.

The old deed may still be seen which deposes that "Major

Lawrence Washington bought of one Samuel Walker 100 acres of land on the west side of 'Shunnundore' River, being a portion of the original grant to Jost Hite." Many interesting facts about this locality may be gleaned from



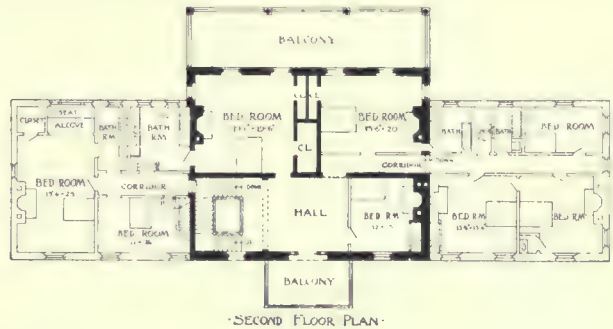
Claymont Court. [Full lines indicate original Work]

George Washington's field-book, called, "*A Journal of My Journey over the Mountains, begun Friday, the Eleventh of March, 1747-8.*"

Colonel Samuel Washington, the oldest of the West Virginian settlers, began his life there in a log-cabin, of course. He was a rollicking sort of a fellow, surrounded by an army of horses and dogs—fond of getting married, too, for from his early manhood to his grave a succession of five good women called him husband. Years added to his honor and

tap the window-panes and caress the grim stone gable-ends.

The interior consists of vast halls and wide rooms; there is a lot of heavy wood panelling, carved balusters and ornate doorways. The house was planned by George Washington, and Lafayette presented the black-marble mantelpieces which adorn some of the rooms.



SECOND FLOOR PLAN

The room of all the rooms at Harewood is the big parlor where the charming widow, Dolly Todd, plighted her troth to the stout little book-worm, James Madison. It is a vast room with heavy wainscoting and wide window-seats, and as we stand within we fancy we see the lovely widow and her grave second husband, who was richer in virtue and learning than in inches. Dolly's sister married George Steptoe Washington, the son of Samuel Washington, when she was but fifteen, and in consequence the Widow Todd and her little



Claymont Court. Home of Bushrod Washington.

his fortune, and he built "Harewood," one of the most fascinating country houses in America.

It is situated in a country full of picturesque beauty, and the house itself is a gem of eighteenth-century architecture, an imposing stone mansion, moss-grown now and darkened by Time's finger-prints; the long branches of fine trees almost

boy lived at Harewood. Dolly vowed she never meant to marry after the death of her first husband, the Quaker, John Todd, but she was so pretty and so young, and entirely fascinating, even as a child when her mother sewed a white linen mask to her hair to keep off the sunburn, and crowned her with a long-eared calico bonnet beside; she was a good

wife to her first husband and tried to be silent and demure through her widowhood, but her youth and beauty asserted themselves and won the love of a President. When she first met him she was dressed in a mulberry-colored satin, with a tulie kerchief over her plump neck, and a cap upon her head, but the saucy, wanton curls would creep out. When she went to town during her widowhood an older friend said to her, "Dolly, thee must hide thy face, there are so many staring at thee."

The place where she stood is pointed out with pride. It was in the middle of the best room in beautiful Harewood; on the wall used to hang a portrait of the fox-hunting, jolly squire, Samuel Washington, be-

ruffled and ruddy, with dog and gun, and beside him one of his five wives, the favorite one, we suppose.

John Augustine Washington's home was in West Virginia, too; whether the present grand mansion, "Claymont Court," stands on the site of his first log-cabin is not known; it was, however, owned by his son Bushrod, and is now a splendid specimen of irregular architecture, with colonnades and spacious wings, great halls and many windows; the irregular building encloses two square courtyards and stretches out by brick corridors to the old slave quarters. The interior is a picture of mellow beauty, panelled walls and carved wood-work give it the air of ancient elegance, while the rooms and halls shame the cut-up apartments of most modern houses. Mr. Wm. A. Bates, a New York architect, visited Claymont Court not long ago and repaired the interior without marring its original design.

Charles Washington went forth into the wilderness, too,

which was built in 1750, a quaint old mill, with its clumsy wheel and busy mill-race.

Charles Washington gave up the log-cabin as the town grew and erected a spacious mansion, as his brothers did. The house still stands, and while it is not so imposing as

Harewood, nor as vast as Claymont Court, it may easily take its place as one of the stately homes of West Virginia. Like many old Virginian houses, it has many additions, useful after-thoughts, and the kitchen and servants' houses join the house through walled passages.

Lewis William Washington was the son of George Corbin Washington, who was the son of William Augustine Washington, who

was son of Augustine Washington and nephew of George Washington.

George Corbin Washington married a Miss Beall and called his home "Beall Air." This house is very antique, built of stone with thick walls. Lewis Washington, the son of George Corbin Washington, made additions and lived here for many years. It was often under fire in the last war when first one army and then the other marched up and down the beautiful Shenandoah Valley. The place was so exposed that the family was compelled to fly, and it was taken possession of by the United States Government under the Confiscation Act, but restored to its owner in 1866, very desolate and much injured. Col. Lewis Washington was taken prisoner at midnight by a party of John Brown's men and was released only when the raiders were imprisoned at Harper's Ferry by the United States marines, under Major Robert E. Lee and Lieutenant J. E. B. Stuart.

Beall Air is now owned by Col. G. W. Z. Black, and the



Home of Charles Washington.



Harewood: Home of Richard Washington.



Kenmore: Home of Lewis Washington.

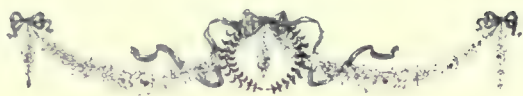
and built his cabin in the midst of a great forest. Gradually a settlement rose upon his possessions; then a town, which was named for him.

Charlestown stands where Braddock's army marched. Near by is a well of limpid water, which tradition says was dug by one of Braddock's soldiers; there is an old mill, too,

last Washington who owned it is a citizen of New York. These old houses stand amidst high hills and green valleys. But the Washingtons are scattered. Neither Mount Vernon, nor Kenmore, nor Harewood, nor Claymont Court is owned by any relative of George Washington.

SALLY NELSON ROBINS.

Annapolis on the Severn.



VERY unlike any other town in the country is Annapolis, and though it does not have the air of being a foreign city as has Quebec it has quite as much individuality and hardly less interest for even the occasional observer. Like Portsmouth, N. H., it

Like some cathedral towns, it has its one building of importance, in whose service and maintenance most of the inhabitants seem to be employed, and because of such employment seem to have absorbed an air of exoteric respectability. The building here is not cathedral or church, but



"Acton," the Home of the Murrays.

has the appearance of belonging to and being lived in by people of refinement, and it seems as if what little business is transacted there must be wholly restricted to meeting the daily wants of the inhabitants in the matter of provisions, including tobacco and, perhaps, the repairing of clothes.

the quaint State-house, with its illuminated cupola above the dome, which serves as light-house for the infrequent coaster beating up the Severn or the more numerous boats of the oyster fleet as they seek the harbor for their crews' Sunday rest. About this building not only the daily life of the

citizens revolves, but about it, too, they are forced to make corporeal revolutions. since it crowns the hill on which the city is built, and from the encircling street that encloses it radiate downhill in practically every direction the short streets that run to the water's edge on what may be called three sides, these radial streets being connected together in a somewhat irregular fashion by straight streets, which thus in their turn surround the State-house with irregular polygons.

The street-plan of the city is not absolutely symmetrical, but it is essentially the cobweb-plan, and the roads would lead the stranger to the centre of the town by the shortest route even if the State-house were not visible from all parts. Not only is the plan of the town sensible and convenient, but no better site for a town could have been found, in view of the manners and customs of the time, for then not only was all merchandise water-borne, but social intercourse was possible only by boat or vessel of some description. As the chief town¹ of the

State implied the presence there of the residences of many of the chief men of the State, and as each gentleman of means and standing would desire to have a water-front of his own, the founders of the place perceived the great advantages afforded by the site now occupied by Annapolis, for not only was there here a hill which afforded a most satisfactory site, but the peninsula upon which it stood was surrounded on three sides by deep water, and it was easy to see that here might be found water frontage so conveniently arranged that each owner of an estate might have his private landing-place or wharf, with his mansion within easy reach from it, and yet each man's home be brought within such reasonable distance of

his neighbors' homes that he suffered none of that feeling of remoteness and isolation that must, now and again, have weighed on the spirits of the dwellers in some of the manor-houses along the courses of the Virginia rivers. A very snug and social little neighborhood Annapolis must have been found to be in its earlier days, and in those days An-

napolis rejoiced in and deserved the name of the "Social Athens of America." To-day as one looks about the town it is easy to imagine some of the later buildings cleared away

¹ MARYLAND'S FIRST CAPITAL. The Chesapeake and Point Lookout Railroad has just acquired St. Mary's City, the original capital of Maryland, on the St. Mary's River, Southern Maryland, and is to mark that fact by the erection of a suitable stone. St. Mary's City to-day is still remote and romantic, and almost as lonely as when first sighted by Leonard Calvert. It is forty miles from a telegraph-station, and is visited only three times a week

and replaced by lawns, terraced gardens and meadows running down to the water, each having the air of individuality that still lingers about "Actor," the home of the Murrays, which lies just outside the town, and is as yet not included in the slow advance of real-estate improvements. A very snug and closely bound little society it was that lived there, marrying and intermarrying and keeping close count of who was who, as the inhabitants do to this day, as the writer

knows, for chancing to ask a question of a gentleman at the hotel about the character of the "places" on the "Eastern Shore," he went off at score, telling not only what they were but who owned them now, having acquired title by marrying the daughter of one or the son of another, and incidentally disclosing the fact that he himself was related to most of the persons he named. In those days there was time to cultivate other things than tobacco, and the social graces received much consideration, since between the occasional arrivals of vessels

from the old country the inhabitants had plenty of unoccupied time, and being thrown on their own resources, learned to value the time that intervened between the periods of spasmodic commercial activity, because it gave opportunity for neighborly visitations of days' or weeks' duration, up and down the bay, on one shore or the other. Amongst other things the colonists learned to cultivate was patience, a virtue which must have been sorely tried when the original owners undertook to build these substantial brick houses, using for the walls the imported brick which was brought as ballast in the light-freighted vessels that came to load up with heavy hogsheads of tobacco. It required six or seven years to

build some of the brick mansions on the Virginia rivers, and probably some of these Annapolitan houses took hardly less time. Another virtue that waxed stalwart because of this closeness of companionship was neighborly good-will and common-sense, and one instance of it is this: Perhaps the most notable two houses in the little city, holding the eye as much by their en-

tire dissimilarity as by their intrinsic merit, are the two that stand face to face on the corners of Maryland Avenue and King George Street; the house of Judge Samuel Chase, still

by the boats. Stones outline the site where once stood the old frame court-house built by Calvert. A Colonial mansion, now used as a young ladies' seminary and post-office combined, a little Episcopal church and its rectory, and an old graveyard, filled with weather-beaten headstones dating back to the seventeenth and the beginning of the eighteenth century, comprise all that is left of a once prosperous and happy city. — *Washington Post*.



The Chase House. [1770.]



Harwood House, Annapolis. [1770-80.]

known by his surname, and that of Mr. William Hammond, now known as the "Harwood house": the former somewhat imposing and much more lofty than any other in the city, but rectangular and, because of its height, not in good proportion as a mass — indeed it is said that the building was intended to have wings, but was sold before it was finished and the original scheme of building was not carried out. The Harwood house, designed by Mr. Buckland, on the other hand, has but two rather low stories and its plan exhibits the typical

southern arrangement, a central building with flanking pavilions connected to the main body of the house by one-story galleries. The two houses are about as unlike as they well could be, and their unlikeness, in so far as altitude is concerned, is explained by local legend thuswise: Both owners were building at the same time, but whether it was Judge Chase or Governor Lloyd (to whom he sold his unfinished house) who made the discovery, we do not know, but it was one day borne in upon one of them that if Mr. Hammond built a high house, then all the beautiful water-view would be lost to the occupants of the Chase house, and a prime motive for selecting that particular site would have been proved abortive. Mr. Hammond, when the dilemma was pointed out, saw and appreciated it, but what could he do? He needed room, and it was cheaper to build up than to

would not only build an additional story on his own house, but would bear the cost of building the wing pavilions which

would be needed to provide the rooms sacrificed by keeping the Hammond house low. How far this legend is borne out by the arrangement of the plan cannot be told, as the latter house is not now easy of access, but it is said that the foundation walls are five feet thick, which would seem to betoken preparation for a greater height of wall than was actually placed on them. This dwelling, now known as the Harwood house,

was building from 1770 to 1780, work probably being delayed during the war, and its first occupant, in 1781, was not Mr. Hammond, but Chief Justice Jeremiah Townley Chase whose descendants still occupy it.

Besides the Harwood house there are several others in the city that exhibit the type-plan of central house with wing pavilions. "Acton" shows it in incomplete form, while the Kennedy house and the Brice house exhibit it in very complete shape; the latter built about 1740 shows none of the taste for French fashions that appear in the Chase house and some others that were built later.

The central feature of the city, the State-house, believed to have been built from designs by Joseph Clarke, said to have been a pupil of Sir Christopher Wren's — a statement which may mean so much or so little, and in this case makes one



The Brice [Jennings] House. [1740.]



State house, Annapolis. [1772-85.]

build out; still he was willing to be obliging. Finally, the owner of the house on the south side of the street agreed that if the house on the north side should be kept low, he

feel that the pupil did not long have the benefit of his master's influence — has more the air of being inspired from Dutch than from English precedents, and is altogether

unlike any other building of its time in this country. It is the third capitol building that has stood on the same site, and its foundation stone was laid March 28, 1772. The building must have proceeded with unusual despatch, for we learn that the copper roof was placed on the building in 1773,

and grog to the value of £10 10s. This modest allowance of drinkables betokens one of two things, either the population of the town was small and those at the banquet were but few, or we are altogether in the wrong nowadays in believing that the men of that time were very free drinkers.¹



McDowell Hall ["Bladen's Folly"], St. John's College. [1744-84.]

only to be blown off two years later by a hurricane. Before work was begun on the dome the war broke out, and it was not until peace was concluded and the treaty between Great Britain and the late Colonies had been ratified in this very building, in 1784, that the erection of the dome was taken in hand. While the main building is of brick, the dome, which has a diameter of 40 feet, and the lantern are of wood. The crowning ornament of the lantern, an acorn, is 200 feet from the ground, and as the hill on which the building stands must be some eighty feet above high-water level the lantern becomes an unusually good beacon when lighted at night. Besides the ratification of the treaty just mentioned, the senate-chamber witnessed one other historic scene not long before, for here Washington, on December 23, 1783, surrendered his commission as Commander-in-chief of the American Army. On the day before, at a public reception, there was provided for the supper, besides music and twelve packs of cards, ninety-eight bottles of wine and two and one-half gallons of spirits, with sugar, etc., to match, while the populace outside were furnished with free punch

¹ As to the drink-habit, Bishop Meade, in his *Old Churches, Ministers and Families of Virginia*, gives us a glimpse, when he says: "Deacons and elders sold rum by wholesale and other members by retail. Nor did the clergy lift up their voices in solemn warning as they should have done, but very many freely used the intoxicating draught. That aged and venerable man, the Rev.



The Peggy Stewart House.

Washington was no stranger to Annapolis even before he there surrendered his command and it is said that he was so impressed with the great serviceableness of the street-plan of the town that he later urged on Major l'Enfant that he should embody the same scheme in his plans for the laying out of the new capital city. If this story be true, and there is no reason why it should not be, as Washington's training as an engineer would make him a keen observer of topographical incident and how to take advantage of it, less credit than is

now accorded to him may really be due to l'Enfant for the truly admirable laying out of the City of Washington. It is further said that the street-plan of Annapolis was derived from one devised by Sir Christopher Wren for the rebuilding of London.

The other interesting and striking-looking building in the town that obviously belongs to the epoch, McDowell's Hall, the notable one amongst the buildings of St. John's College, is in part older than the State-house, for it



The Franklin House, State Circle.

was begun in 1744 as a gubernatorial residence by Governor Bladen, and was nearly finished when a quarrel arose between the governor and the legislature and work on the building was

Leonard Woods, of Andover, states that at a particular period previous to the temperance reformation he was able to count nearly forty ministers of the gospel, none of whom resided at a very great distance, who were either drunkards or so far addicted to intemperate drinking that their reputation and usefulness were very greatly injured, if not utterly ruined."

stopped, and no more was done for forty years, when, after the close of the war, the people began once more to think of the educational needs of their young folk. Then it was, in 1784, that "Bladen's folly," as it was nicknamed, was taken in hand and brought to its present state. The same Joseph Clarke who designed the State-house prepared plans for the enlargement of Governor Bladen's abandoned mansion: but they were not carried out, and it seems likely that the present building is really the original building, freshened up, to be sure, and given more of a semi-public character than would be quite appropriate in a dwelling-house even for the head of the colony. The original designer of "Bladen's folly" was a Scotch architect named Duff.

The unlikeness of Annapolis to other places is due in part to the almost entire absence of wooden or stone houses, and as the city does not appear to have suffered from any general conflagrations it seems rather curious that the buildings should be so almost exclusively of brick when other mercantile towns of the same age, whither one would have supposed ballast cargoes of bricks could have as easily been borne, were largely built of wood. Although the town seems not to have been swept out of existence by fire in the days of its combustibility, it once, at least, narrowly escaped that fate. We find it recorded that in 1707 one Robert Clarke had brought against him a bill of attainder, because, amongst other of his evil doings, he had conspired to burn the town, its records and other property, secure enough of the arms and ammunition and, seizing enough shipping, set off with his companions on a privateering expedition into southern waters and the Spanish main. What fate actually befell Clarke, who was a counterfeiter and outlaw, the imperfect records do not show; but his attempt is not surprising when one remembers for how long a time the southern colonies were made to serve as penal settlements, and how, in addition to political exiles banished on the failure of the many uprisings in England in the seventeenth and eighteenth centuries, there were sent to this country many shiploads of sheer human refuse. Perhaps the timber to be found on the shores of the Chesapeake in the early days was not suitable

for building and as the local stone is certainly scant and poor, the settlers were forced early to turn their thoughts, if they hoped to have reasonably permanent structures over their heads, to procuring little by little from the mother country the brick which they have known how to use with such skill. Be this as it may, Annapolis is in many ways unique and in all ways interesting. As a complete entity, it only lacks a church-building "of the period," and this it had until 1858, when St. Anne's Church, the second of the name, was burned and had to be replaced by the present, and third, rather uninteresting structure. The building of the second structure, the one burned in 1858, was brought about by the publication, in 1771, in the *Maryland Gazette* of a poetic remonstrance addressed by the first church structure to the people of the town, in which effort of the muse the humble and decayed relic of an earlier time chides the people because

"Here in Annapolis alone
God has the meanest house in town,"

and reminds them that

"The State-house, that, for public good,
With me coeval long had stood;
With me full many a storm had dared,
Is now at length to be repaired:
Or rather to be built anew
An honor to the land and you,"

and points out that the neglect of its public buildings is rather typical of the town, for the church declares that,

"With grief, in yonder field hard-by,
A sister ruin I espy:
Old Bladen's palace, once so famed,
And now too well the 'folly' named."

Although this rhyming rebuke brought about the immediate destruction of the first church building, the war and other causes stood in the way of the execution of the scheme to replace it and the second structure was not finished until 1792, eighteen years after work on it had begun. The present structure, erected in 1859, is almost painfully out of keeping with the architectural spirit of the town.



Colonial Architecture in Western Massachusetts.

IN 1636 a small body of our Puritan ancestors, finding the country in the immediate neighborhood of Boston too thickly settled, the best building lots already occupied or appropriated, and perhaps, too, the political and religious atmosphere a little trying, gathered together themselves and such of their possessions as could be carried upon pack-horses and set out for the western wilderness. Beyond the straggling settlement of Watertown, then called Newton, they plunged into an unknown country absolutely wild and trackless, save for an occasional Indian trail. They had learned by that time that there was little possibility of stumbling upon the northwest passage or of settling on the shore of the Pacific—though the charter of their colony granted them the right to do so—but beyond these general negative ideas, the tales of Indians, and the varying re-

ports of their own hunters, they were as ignorant of their destination as the "Babes in the Wood."

After a time they reached the Connecticut Valley and there they dwelt, scattered up and down the river between Northampton and Weathersfield, Conn., building up during the remaining sixty years of the century a straggling line of towns nearly one hundred miles in length. The growth of these towns and villages was slow. The distance from their base of supplies was great, severe winters and the failure of crops, combined with the constant inroads of the Indians, retarded development and immigration. For many years there was only a bridle-path to Boston, and all merchandise had to make the long and perilous voyage around Cape Cod, through the Sound and the equally long voyage up the Connecticut.

The first settlement in the Connecticut Valley in

Massachusetts was made in Springfield in 1636 and having the start in years and numbers the town grew rapidly and soon distanced its neighbors, becoming at last the leading commercial centre of the western part of the State. Around it Longmeadow, Agawam, West Springfield, Hadley, Westfield, Southampton and Northampton, Hatfield, Deerfield and towns still farther north were slowly settled: some by immigrants from the eastern part of the State, some by wise men from Connecticut who had prophetic instinct, and others by those Springfield men who after a few years found their native town becoming too crowded, and saw in the tributary valleys and rich upland pastures of the parent river the promise of more abundant reward for the same amount of labor.

Hardly had the first of these valley settlements been established when the Indians, for the first two or three years friendly, suddenly took arms against the settlers and the war for mutual extermination began, an interminable struggle, barbarous on both sides, and one which would have exhausted the strength and patience of any people save our forefathers. Says Holland in his "*History of Western Massachusetts*": "From the first settlement at Springfield, until the Conquest of Canada in 1760, a series of one hundred and twenty-four years had passed away, and by far the larger part of this time the inhabitants of the territory embraced in old Hampshire had been exposed to the dangers, the fears, the toils and trials of Indian wars or border depredations. Children had been born, had grown up to manhood, and descended to old age, knowing little or nothing of peace and tranquillity. Hundreds had been killed, and large numbers carried into captivity. Men, women and children had been butchered by scores. There is hardly a square acre, certainly

not a square mile, in the Connecticut Valley, that has not been tracked by the flying feet of fear, resounded with the groan of the dying, drunk the blood of the dead, or served as the scene of toils made doubly toilsome by an apprehension of danger that never slept." And still, through all this, the towns grew slowly, though not steadily. Springfield was practically laid in ashes in 1675, Deerfield met the same fate twice, and a half-dozen of the other towns barely escaped; but, always, the inhabitants — when there were any left — went to work and built again. How Florence in the

fourteenth and fifteenth centuries fighting Pope, Emperor, Duke, Free Company, friend and foe, burning and tearing down, visited by flood and famine, found time for the art and architecture which she has given to the world, and above all

¹ The ordinary steepness of the early pitch roofs is shown by such structures as the older portions of the Fairbanks House at Dedham, Plate IV, Part 1, and the Narbonne House on Essex Street, Salem. — ED.

how she has preserved it, impresses every one who for the first time reads her history, and in this Connecticut Valley the wonder is not that there is so little Colonial architecture, but that there remains standing a single structure built before the eighteenth century. Well, there *are* very few left.

Still, until the early part of the present century there were a good many, and it is the march of improvement rather than that of violent destruction that has carried them away.

There is little doubt that from 1665 to 1675 Nathaniel Ely of Springfield kept a tavern in that town; in fact, twice he was fined, once twelve pounds for selling four quarts of cider to Indians,

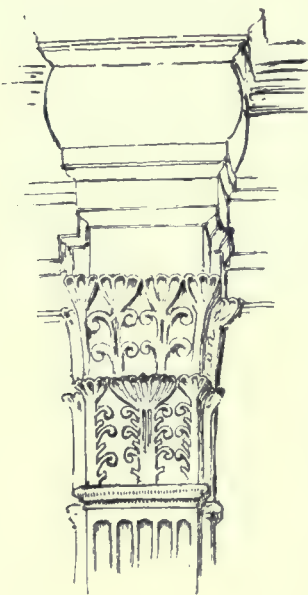
and again forty shillings for not keeping his beer up to the standard strength; and this tavern of his still stands, hemmed-in by brick blocks, — perhaps not in its original form, but, likely, very near it, for the earliest houses in this region had undoubtedly steep gable roofs, as this has still. The "Pyncheon Fort," built by the first John Pyncheon in 1660, which stood until 1831, had the same steep gables, if a wash drawing made by the Rev. W. B. O. Peabody, one of the early Unitarian ministers of Springfield, is correct. In Hadley, in 1700, it was voted that the new meeting-house have a "flattish" roof. As this was a thirty-degree roof, it is reasonable to suppose that the majority of roofs already built were steeper.¹ Then, too, the use of thatch being common, a steep roof was a necessity and it would be strange if the steep roof did not remain in fashion after thatch was discarded. I say the use of thatch was common, for "thatchers," in common with "carpenters, joiners, bricklayers and sawyers," received in 1700 three shillings per day, according to Governor Hutchinson, and of Northfield it is recorded that in 1702 "the planters built small huts and covered them with thatch." This house of John Pyncheon's, however, was not thatched. It had shingles of oak, eighteen inches long and one inch thick, which cost twenty shillings per thousand. In 1667, by the by, this same J. Pyncheon sold pine boards of good quality at his Springfield saw-mill at four shillings and sixpence per hundred feet.

Besides the Ely Tavern in Springfield, I know of no seventeenth-century building in the Connecticut Valley which bears any great resemblance to its original form.² Early in the eighteenth century, however, labor and materials had

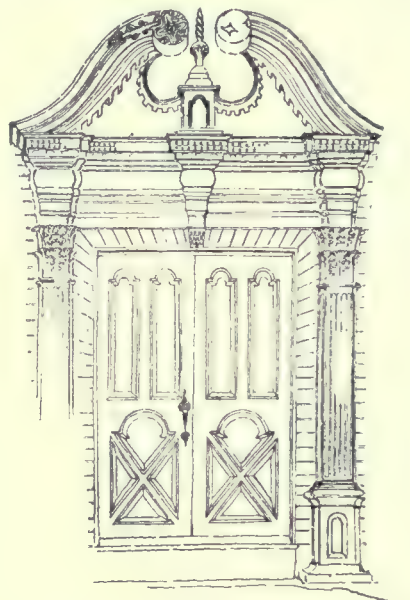
² While this may be true of the writer and, perhaps, of the Connecticut Valley, there are still left in many New England towns and villages a number of houses and other buildings erected in the last half of the seventeenth century still unchanged. — ED.



E. Blake House, [1700, Nathaniel Ely Tavern, [1667.]



Pilaster Cap, Colton House, Longmeadow.



Front Door, Samuel Colton House, Longmeadow.

become plentiful enough to afford larger and more substantial houses, and many of these, very slightly changed, if at all, stand now. As a general rule, they are nearly all of the same type, varying slightly on closer examination.

It is with this class and type of house that I suppose, rightly or wrongly, the general interest in "colonial" architecture begins. That is, it is in this first decade of the eighteenth century that certain houses began to display more or less applied ornament, designed, most of it, from a varyingly distinct recollection of the latest style in England (or perhaps Boston) interpreted in wood by local geniuses with what simple tools they possessed. In nearly all cases the result was bad, but I do not know that it is less interesting on that account. Take, for instance, the entrance of Samuel Colton's house in Longmeadow. The house was built about 1740. It is clear that the builder, the carpenter and architect, who were undoubtedly the same, designed and executed as carefully as might be the really elaborate work about the door: every moulding has been worked

by hand; the frieze moulds, the flat dentils of the pediment cornice barely raised above the panelling, the raised and bevelled panels of the door, and the carefully-drawn radial-lines between the door and the pilasters; while the carved capitals and the decorated rosette with its bunches of grapes attached, the latter being in cast-iron, bespeak a man with a feeling for the beautiful, his vision a little befogged, perhaps, but his intention good. In these pilaster-caps did the designer intend to represent as best he could Corinthian capitals, of which, no doubt, he had seen pictures? Surely, if he did, he must have been a direct descendant of those Lombard-Byzantine artists and sculptors of the eleventh century who wrought in North Italy six hundred years before.

I have remarked above that these houses remaining to us from the Colonial period (I use the word Colonial here in an historical sense) are all of the same type. The same may be said of the towns themselves. All of the Colonial Connecticut-Valley towns, with the single exception of Northampton, were laid out on the same plan:¹



East Doorway of the Church House, Newington Parish, Wethersfield, Conn. Built about 1700 by Capt. Charles Churchill.

¹THE VILLAGE STREET. — The plan of the early New England village which has often perplexed inquirers is purely a thing of natural growth. The necessities of mutual defence and the needs of social intercourse required that the earliest houses should be grouped closely together, probably without any common or definite grouping. But, later, when one early settlement was connected with another by a more or less well-defined path or road, it was only natural that smaller settlements should grow up between distant points and, naturally, the new houses again were built near together, but this time upon either side of the established roadway. The planting of elm or maple trees along the road, the wider separation of the rows of houses so as to include a common or green between them followed as a natural development and when the general scheme had reached this stage it was natural that the church and town-house should be placed upon this green.

The charm of these single-streeted villages is too real to be lost, but they are gradually passing away before the rising tide of population and improvement. The chief destructive agent is the trolley and in some places there is fierce opposition to the introduction of electric-cars by those who love the old state of things. Apropos of the protest that the summer residents of Deerfield, Mass., are, at this writing, making against the coming of an

electric-car line, the *Springfield Republican* says: "The opposition in the old street is not to the road, but to its great and inevitable detriment to the street. That old village is a great historic monument, and it owes its preservation chiefly to the people who have come into it in recent years because of its associations, historical and often ancestral, or because of its fine quiet and Old World air of rest. A singular endeavor has been shown to depreciate these people as 'summer visitors.' But not of one these households which have made their home on the street has anything like wealth—more, there is not one whose members are not engaged in work for their living. Some of these find their work in various cities, and live in them in the season of work; some remain in Deerfield all the year round, but work all the time. This is the meanest attack on public-spirited residents and taxpayers of the town, who love the old street and want to preserve it not only for themselves, but for the State and the nation, as an object-lesson of history." Possibly the protestants will win, more probably it will be the railway, and fine trees will lose their limbs, wires and their supporting parts will bring the old street nearer to the fashions of the day, and, in large measure, the pristine charm of quiet and quaintness, which those who know it relish so keenly, will have passed away forever. — ED.

the single street, often over three hundred feet wide, with a "common" running through the centre on which the church generally stood. On either side of the street stood the houses, always with eaves to the street; the lots on which they were placed were comparatively narrow, and behind the house, at right angles to the street, ran a straggling line of barns and out-houses — on one side of the street towards the river, which, in general, was a short half-mile or less away, on the other to the swamp or the foot-hills of the valley, where each family dwelling on the street had its pasture, its wood-land or its grass-land; and to this day the great majority of these towns are unchanged in their plans, many of the original "home lots" being still owned by the direct descendants of those to whom they were granted in the seventeenth century. In the little town of Deerfield, there are twelve of these estates, and the average age of the

houses on them is about one hundred and forty-three years.

The house¹ built in Hadley, by Samuel Porter, in 1713, is a good example of the better class of houses. The plan was a simple one: two rooms on the first floor, with the chimney and entry between them, the chimney being the larger; upstairs, four rooms. At the rear was a one-story addition, which long ago fell away, to be replaced by another.

Why on the front the second story overhangs the first by four or five inches, I do not know. I can find no constructional reason for it. It certainly could not have served, as did the greater overhang on earlier buildings, as a convenient vantage-point for shooting Indians, though the house was built in the darkest period of the French and Indian wars. The clapboards are split and shaved, with their edges moulded. The front door is practically a double door made up of the ordinary panel door backed by a batten door on

the inside, the whole being three inches thick. Despite the scarcity of pine, of which the records of that time often complain, all the interior partitions are solid and panelled in wood, and there is panelled wainscot everywhere, the width of the panels testifying to the scant respect paid to that provision in the Colonial charter which reserved all trees over twenty-four inches in diameter for the use of the Royal Navy. The extent of wood-panelling was brought to my notice by the present dweller in the house by the eminently practical observation that the room took forty yards of carpeting and only two double-rolls of wall-paper. All of this detail, panels,

mouldings, wainscot-caps, stair-rails and balusters, is



Front Door: Stebbins House, Deerfield, Mass. Built by Joseph Stebbins, 1772.



Rear Door: Stebbins House, Deerfield, Mass. Built by Joseph Stebbins, 1772.

of the simplest sort, rather heavy and perhaps clumsy, but evidently local work. It is a significant fact that in the year that this house was built, the town-meeting, of which this Samuel Porter was the moderator, voted to build its new meeting-house, the one with the aforesaid "flattish" roof, and the committee voted to "buy glass, nails, and other necessities, lay out work by getting clapboards, shingles, etc., hire workmen, improving our own inhabitants as much as may be, and levelling all the work at money price." Is it possible that the moderator may have found it convenient to build his house at the same time, and perhaps get a little better price on his own work? Such things have been done in later days.

There are a good many of these old houses very like the Porter house — in fact, almost identical with it in plan and detail — scattered up and down the valley. As the years of the century increased, the size of the houses increased also, and while the length of the house on the street was kept about the same, the two rooms on the first floor were increased to four, making the house much deeper. Then

began to be built the gambrel-roof houses, of which the old Josiah Dwight house,² still standing in Springfield, is as good an example, probably, as we have left to us. This was built about 1764 and outwardly is, in general, as it was one hundred and thirty years ago. There is a little more elaboration of detail about the windows and doors and the cornice, but the doorway is very like that of the Porter house in Hadley, like the Colton house in Longmeadow, and, in fact, like fifty other houses in the neighborhood. Here are the same wrought clapboards with their moulded edges, and the same pineapple in the centre of the broken pediment above the doorway, the same indication of a flat arch above the door-opening, and almost exactly the same doors themselves. Inside, the house has been so completely torn to pieces and remodelled that only a few of the rooms retain their original shape, and instead of a score of representatives of one family, the representatives of scores of families, and possibly as many nationalities, now dwell there. Up to the close of the Revolutionary War this type of house, beginning with the narrower house, and gradually increasing in size with the change from

¹ Plates 21, 22, Part I.

² Plate 21, Part I.

the simple gable-roof to the gambrel-roof, seems to have been the prevailing plan all through this section of the country, and examples of it might be multiplied almost indefinitely, but it would amount to hardly more than a vain repetition. People were then, probably, pretty much the same as they are now: the recognized leader in a financial and social way built himself a house, and his friends and his enemies followed as closely as they could in his footsteps. Until the War of the Revolution, there was little, if any, diversity of opinion as to who these leaders were.

Of the distress occasioned by the War of the Revolution, the inhabitants of Western Massachusetts bore their full share, for though they were not exposed as were the dwellers on the coast to Great Britain's navy, and their comparative isolation and slight numbers secured them in a large degree from the more important movements and designs of the enemy, they made up a part of the frontier close to that debatable ground which witnessed the most bloody and barbarous conflicts in the struggle with the mother country, and the Indian allies of the British were a potent factor in their dread, for the generation was still living and active which had seen and felt the horrors of Indian warfare. The very strongholds which had been the colonists' defence, the trails and roads which they had opened, became, on the breaking out of the war, their greatest danger, and an enemy could strike from the depths of the forest about them more terribly than from the wide expanse of the Atlantic. With the fall of Burgoyne came some relief from immediate peril; but Canada still remained, a continual menace until the war had closed.

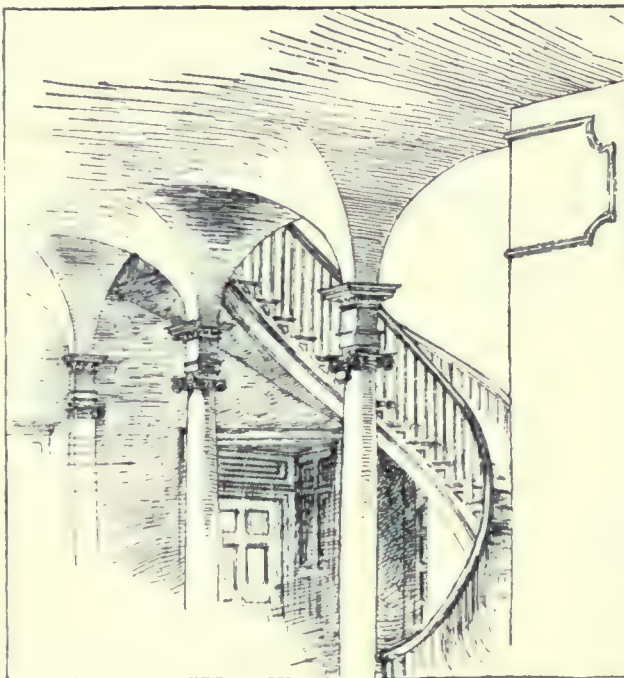
So it was that there was but little important building done here during the Revolution—at its close the country was exhausted, and Western Massachusetts bore its share of the general exhaustion. But though many fortunes had been lost, others had been gained: while the war crippled many industries, it built up nearly as many others, and many of these latter were exceedingly profitable ones, and the natural result of this state of affairs showed itself in the latter part of the eighteenth century in the building of many new houses, larger and more elaborate than any that had gone before: houses, too, which stood out from the majority in sharper lines of contrast to their neighbors, for until this opportunity presented itself for the accumulation of wealth, the money in these communities had been much more evenly divided. Then, too, the war had moved the people about geographically as well as socially; they had gone from the country to the city, and come from the city to the country, and so it was that new ideas and innovations were brought in.

Even before the Revolution, Boston and its vicinity had apparently had an "Art awakening": the introduction to the "*Town and Country Builders' Assistant*," published at a "shop near Boston Stone," by J. Norman, architect, seems to indicate a movement of this sort. He says in this "Introduction" to the volume of plates and texts, which he frankly remarks are "made familiar to the meanest capac-

ity": "The greatest pleasure that Builders and workmen of all kinds have of late years taken in the Study of Architecture, and the great Advantages that have accrued to those for whom they have been employed, by having their Works executed in a much neater and more magnificent Manner than was ever done in this Country before, has been the real Motive that induced me to the Compiling of this Work for their future Improvement.

"Besides as the study of Architecture is truly delightful in all its Procefs, its practice is evidently of the greatest Importance to Artificers in general, and its Rules so easy as to be acquired at leifure Times, when the Buifness of Day is over by way of Diversion; 'Tis a Matter of very great surprife to me how any Person dare presume to discourage others from the Study thereof, and render them very often lefs serviceable to the Public than so many Brutes. But to prevent this Infection from diffufing its poisonous effluvias any further, and in confideration that amongst all forts of people there are some in whom nature has implanted that noble Faculty of the Soul called REASON WHEREBY WE JUDGE OF THINGS, I have therefore, at very great expenfe, compiled this Work for the common Good of all *Men of Reason*," etc.

This "awakening," the Revolution, by its before-mentioned shifting about, undoubtedly spread, and one of its results in this region was the publication at Greenfield, in 1797, of the "*Country Builders' Assistant*," by Asher Benjamin. As nearly all of the existing "Colonial" work later than 1793 probably owes what it has of artistic merit either to this eminently practical little volume, or to the author—who was a carpenter—it deserves more than a passing mention. The book contains thirty copper-plates with a "Printed Explanation to each," which, taken all together, give



Staircase in Hall, Hollister House, Greenfield, Mass.

a pretty thorough exposition of the construction and artistic detail of a house in those days. A half dozen of these plates I have redrawn;¹ for, intended as they were for working details, they are not without interest.

Plate 1 is mainly of door and window trim, which the author states should be $\frac{1}{4}$ or $\frac{1}{8}$ of the width of the door or window. The frieze over the door or window should be $\frac{1}{4}$ wider than the trim and the cornice $\frac{1}{4}$ or $\frac{1}{8}$ of the trim.

Plate 11 shows "Ionic and Corinthian Fronts . . . with all their parts figured for practice which is plain to inspection."

Plate 14 "is a group of cornices, and to proportion them to rooms or any other place required, divide the whole height of the room in twenty-two, twenty-four, or twenty-six parts, and give one of those to the cornice. . . . If used on the outside of buildings, divide the height into nineteen or twenty parts, one of which will be the height of the cornice."

Plates 15 and 16 show pedestals and imposts, the proper depth of the latter being $\frac{1}{15}$ or $\frac{1}{20}$ of the height from the floor to the springing of the arch, while Plates 19 and 20 are chimneypieces drawn to scale with their details "half size." Of the remaining plates in the book, eight are

¹ Plate 32. Part VII.

devoted to the explanation of the orders: there are one or two plans and elevations of houses and a church, details of staircases, doors, windows, etc.; in fact, all that an intelligent builder a century ago really needed.

Of the earlier books printed about this time, some earlier, some later, — "*Builders' Jewels*," "*Gentlemen's and Builders' Repositories*," "*Builders' Companions*" — I know of none that approach as closely the Colonial spirit, as it is embodied in this region, as Benjamin's little book. His plates are poorly done, but here is the translation of the Classic into the vernacular — Jones and Wren adapted to the necessities of pastoral New England.

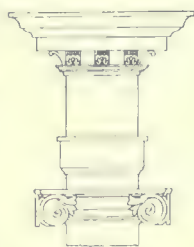
Just about the time that Benjamin published this book, he built for Mr. Samuel Coleman, of Worcester, the house in Greenfield now owned by Mr. Hollister. It is one of the best examples of the work of its time in this part of the State. Coleman failed before the house was done (let us hope that the architect was not one of the causes of the failure), and the house was finished by the creditors. Their economy is manifested in the house by the hanging of $\frac{7}{8}$ " doors in frames that are rebated for $1\frac{1}{4}$ " doors.

The building is nearly square with two large rooms on either side of the central hall, which runs directly through the house, having at the rear end a wide door, a counterpart of the front door, which opened onto the lawn and garden at the back end. The kitchens, pantries and serving-rooms were all contained in an L at the rear, which was built at the same time as the original house. The hall, with its coved ceiling cut by semicircular arches which are carried by delicate Ionic pilasters, is a very satisfactory piece of work, and

the finish in each of the first-story rooms and nearly all of the chambers is evidently carefully studied for each individual room. The fore-runner of the ventilating grate is foreshadowed in the fireplaces of the two parlors where the stone facings are perforated to admit the hot air from the room that the rooms above may benefit thereby. The house has passed through many vicissitudes, but is substantially now as the sketch shows,

excepting that a front porch has been added which is omitted in the sketch, and which detracts as little as possible from the beauty of the original. It must have been thoroughly well built, for there is hardly a settlement or crack in the whole building.

The house built by Rufus Colton at Agawam in 1806 might have been inspired by this Hollister house so far as its front is concerned, and it is plainly an imitation of some other house. As the owner built it on the strength of a \$5 lottery-ticket which drew him a prize of \$5,000, and had spent a good deal of his prize before he began to build, it is safe to assume that it is a much cheaper house than the foregoing. These two houses are the type in general of the later Co-



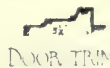
CAPITAL AND IMPOST



BASE AND PIEDestal OF PILASTER

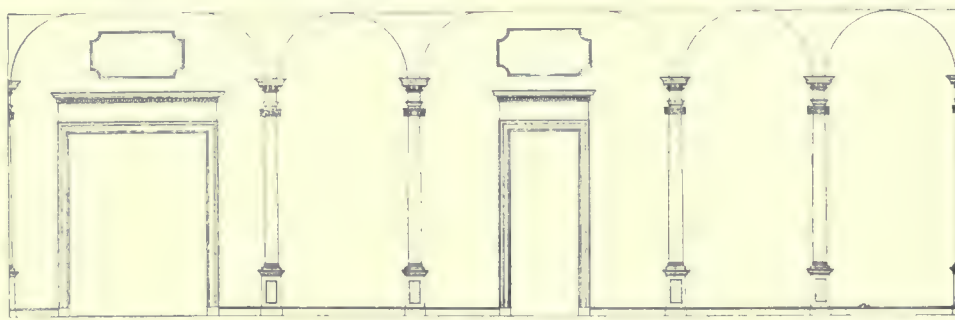


HEAD CASING OF DOOR



DOOR TRIM

ELEVATION AND DETAILS
OF HALL IN THE HOLLISTER
HOUSE, GREENFIELD, MASS.
BUILT BY WM. COLEMAN 1797

FLOOR PLAN OF HALL
HOLLISTER HOUSE

ELEVATION OF SOUTH SIDE OF HALL

lonial work in Western Massachusetts. There are some of the large, square, gable and gambrel roofed houses, but they are all like the ones built earlier, except that their front entrances nearly all resemble the ones which Benjamin shows in his little book, instead of the heavy broken-top pediments like that in the Colton house at Longmeadow. The flat-hipped roof was evidently the fashionable roof in those days.

In 1811 was built the Alexander house in Springfield, and this house marks the beginning of the Greek revival, in this

part of the country at least. Here again, Asher Benjamin was the architect, and he seems to have spent some part of his time since he built the Greenfield house in the study of Greek work. All the curves in his mouldings about the house, inside and out, are Greek, and the acanthus leaves in the composite capitals have become sharp and spiky; he has grown artificial, too, for clapboards on the outside no longer content him for his façade. It is now smoothly covered with matched boards; his balusters have disappeared and slender straight sticks, geometrically arranged, have taken their place. The interior of the house shows these changes, too, for the trim throughout is like that which became common fifteen or twenty years later — a flat single member with five beads and imitation corner-blocks, with a small rosette in the centre, though this trim, unlike later work, is still mitred.

There are a half-dozen houses still scattered about Springfield built from five to fifteen years later than this one, and evidently more or less copied from it, which show that this set the fashion, for a time, for the rest of the town. But with this house — possibly indeed with the type illustrated in the Greenfield and Agawam houses, the Colonial architecture, so far as it



The Alexander House, Front Elevation, Springfield, Mass. [1811.]



The Colton House, Agawam, Mass. [1800.]

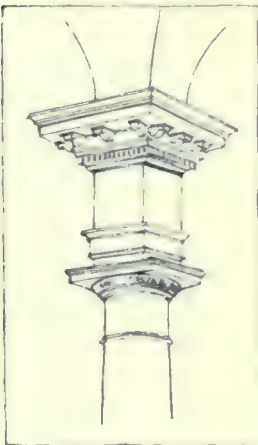
has any individuality, ends. After this time the misuse of the materials of which the houses were built became so apparent and so great that the later work is merely interesting as a thing to be avoided.

The earlier work is not always constructed on the best scientific principles nor with a view to special economy of materials and labor, as the little sketch of an eighteenth-century window-frame indicates, but it is far more logical in many ways and certainly better architecture than the later work — at least so far as wooden construction went, and wood was almost exclusively used in this part of the

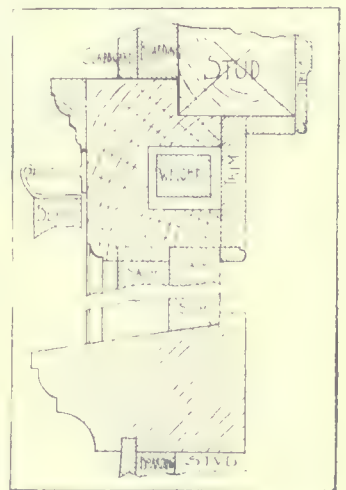
much of this later Colonial work has been thoroughly well preserved and the houses illustrated stand much as they were when they were built. The additions which were made to them forty or fifty years ago have been taken away, and there has been very little cutting of new windows and putting up of new partitions, with the attendant barbarities of new doors and window-trim, which so often disfigure the houses of that period.

Far be it from me to claim for my forefathers who dwelt in these western hills and valleys greater zeal in religion than possessed the souls of their brethren nearer the coast, but the proportion of white spires and belfries to pilastered mansions and gambrel-roofed houses is greater, I dare maintain, in Franklin and Hampshire than in Essex or Middlesex Counties, account for it as you will. To provide a shelter for himself and his family was, of course, from stern necessity, the first duty of the colonist. But this was but an incident; no sooner had he a roof over his head than he turned to his real and abiding work, that combined civil and ecclesiastical structure — the "meeting-house." Indeed, in some instances, the church proved the occasion for the town rather than the town for the church.

This is not the place for a discussion of Colonial history: suffice it to say, that never, in modern times, has the connection between Church and State been more complete and intimate than in the earlier Colonial days of Western New England, and that probably the ratio *per capita* of politics and religion to the population has never been equalled. The colonists had, most of them, left the old country because they were unable there to be as active as they wished in these pursuits, and they made the most of their opportunities when they had the chance. So they built their meeting-house at the first possible



The Hollister House, Greenfield: Impost and Capital in Second Story Hall.



Eighteenth-century Window frame.

country. Of brick buildings erected before the early twenties in this locality, there are almost none. Fortunately

Of brick buildings erected before the early twenties in this locality, there are almost none. Fortunately

opportunity, and not content, quarrelled on doctrinal points, divided their parishes and built again;—hardly waited to get comfortable homes in one town before they emigrated to the more remote wilderness and built a fresh meeting-house, or held town-meetings and voted to tear down the existing structure and build a new and larger one more befitting the needs and dignity of the town.

As a result of all this activity in the past, there are few



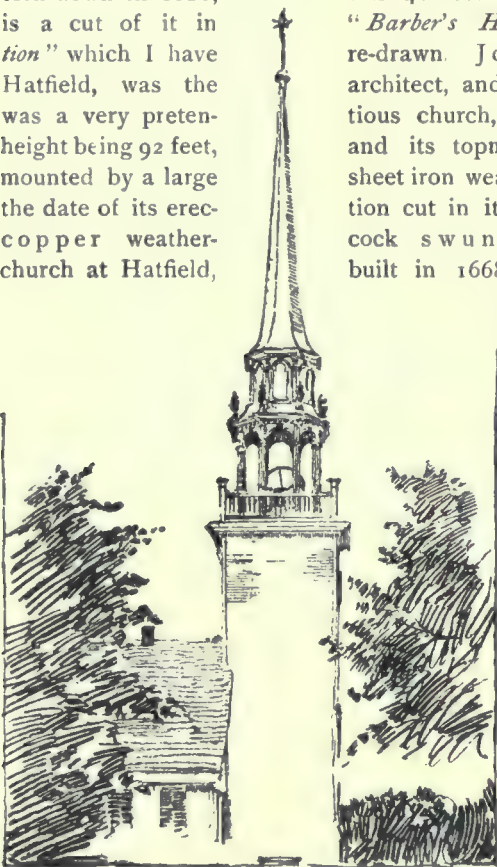
First Church, West Springfield. [1702.]

ecclesiastical structures standing now of an earlier date than the first of the century, and it is to the town and parish records, which, in nearly all cases, are one and the same, that one must turn for any trace of the oldest meeting-houses.

According to the above authority, the first church at Northampton, the

second, by-the-by, west of Lancaster, in Massachusetts, was 18' x 26', built of squared logs, with a thatched roof, 9 feet high from the lower part of the sill to the upper part of the "rasens," and the builders were to be paid £14 in work or corn for its completion.

The first church at West Springfield, built in 1702 and torn down in 1820, is a cut of it in *"Hatfield,"* which I have



First Church, Farmington, Conn. [1750.]

light on the times. The first church at Deerfield was "of the bigness of Hatfield House," and the first church at Springfield was a square one. These earlier churches were almost always built in the centre of the long, wide street, and were entered from at least three sides and sometimes four.

From the ground dimensions given above, it is probable that nearly all had, like the West Springfield church, steep hipped roofs, and the records in many instances state that

these roofs were "thatched," but with what material is not quite clear.

In the next generation of churches, the square form disappeared and, as a natural consequence, the gable roof replaced the hip.

The church was moved, in many cases, from the centre of the street into line with the dwellings on one side, and then the tower at the front appeared. Of this type of church, I know none better than the one still standing at Farmington, Conn., so near the Massachusetts line that it may be included here. The general plan of the church



Ashfield. [1812.]

is still nearly square, the pulpit being on the long side of the church and the galleries continuing about three sides. There are three entrances, one in the tower, one at the opposite end and one on the side opposite the pulpit. The body of this church is absolutely plain save for the entrances, which have "fronts" like the older houses throughout the region. The tower is very simple too, but as it rises from among the surrounding elms it is very beautiful.

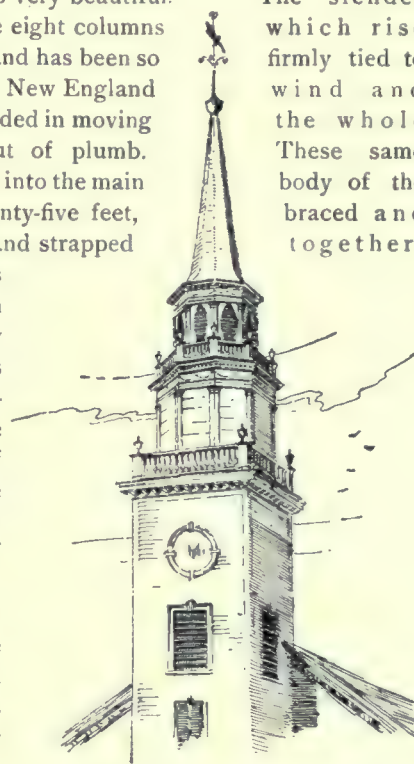
The slender spire is carried by the eight columns from the belfry deck, and has been so them that 150 years of New England storm have only succeeded in moving tower four inches out of plumb. slender posts run down into the main tower for at least twenty-five feet, mortised, and pinned and strapped

The slender which rise firmly tied to wind and the whole These same body of the braced and together,

while the tower itself is anchored to the main body of the church by oak beams, 14 inches square, which run completely through the tower and nearly half way through the church. Investigation of the construction of the spire itself is an object-lesson in the thoroughness and care with which some, at least, of our forefathers did their work. Every stick of timber is marked at either end

and the corresponding mark appears on the stick which joins it. Even the edges of the nail-holes in the wrought-iron straps and the heads of the clumsy hand-wrought nails are marked, so that the right nail should be without mishap driven into the right hole.

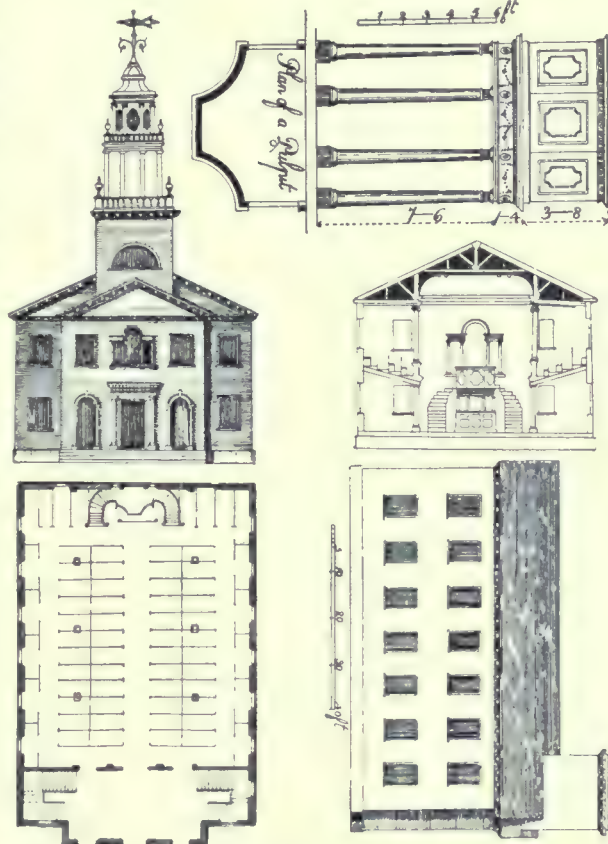
But this church is exceptionally well built, even the ridge-pole has only a sag of 1½ inches in the whole length of the church. Nearly one-half of the shingles and nearly all



First Church, West Springfield. [1802.]

the clapboards now on the church were put there when the church was built, and the successive generations of white paint in some places have made a covering nearly $\frac{3}{8}$ of an inch thick. The frame is, of course, of oak. The central pole of the spire is a single white-pine stick and all the timber is hewn. The church was built about 1750, and is similar to the one at Weathersfield, Conn.

Although, chronologically speaking, the present church at West Springfield can hardly be classed with the one at Farmington, it is not far removed from it in its general character; but the form has undergone some slight changes in that it is longer and narrower, and that the three entrances are all at the front. There is very little of interest in the main body of this church and the spire here is very like the one at Farmington—a little more elaborate in its design; similar, but hardly so good in its proportions. The bell in the tower was re-cast from the one that was in the old building. The church was built in 1802, and up to that year the parish had used uninterruptedly the first church mentioned above, a period of 100 years, and the present one bids fair to complete its own century of life.



From "Town and Country Builder: A treatise." By A. Benjamin, 1797.

have been a copy of the church in Northboro' which Ames built there. He committed suicide before the church was completed, rumor says, because he feared he was going to lose money on the contract. The church stood, originally, at the top of a very long and steep hill, nearly half a mile from its present location, and was moved bodily, spire and all, to the main street of the village.

Here there is a change from the earlier type noticeable in the spire, the tall and slender form having given place to the double-curved turret. The former shape seems to have been abandoned after 1800, and the more elaborate Renaissance tower takes its place.

I have re-drawn another plate from Benjamin's book which seems to have some bearing on this Ashfield church. The church which he illustrates suggests the one in Ashfield, both as to the design of the body of the church and the spire, so that it is possible that local authorities may be mistaken in assigning the design of the church to the Northboro' one.

Just about this time there was the same break in the Colonial work in this region in respect to the churches that occurs in domestic work, that is, the transition from the good work to



First Church, Northampton, Mass. (1750)



First Church, Springfield, Mass. (1802)

In the little town of Ashfield, in 1812, was built the church which now does service as a town-hall. It was built by John Ames, of the neighboring town of Buckland, and is said to

the work which, while it is not distinctly bad, is not so good.

The three churches already mentioned make a reasonable use of the materials of which they are built. The wood

mouldings, casings, architraves and pilasters are none of them wide enough to be unsubstantial, and are generally constructed with some appreciation of the fitness of things, but from this time on, more attention was paid to "correctness of style," I suppose, than to the legitimate use of materials.

The First Church of Northampton, begun in 1811 and finished in 1812, illustrates this very strikingly. It was designed and built by Captain Isaac Damon, a young man of twenty-eight, and was his first independent work. He had studied architecture with Ithiel Towne, of New York, and came to Northampton from that city to make the plans and direct the work. This church was undoubtedly the most elaborate of any which had been built in Western Massachusetts, and I know of none anywhere in the State which surpassed it. It was a large church, holding 2,000 people, and was in thoroughly good repair in 1878, when it was burned. The church which it replaced, from the description which remains, must have been similar to that at Farmington, and on the completion of the new building, the following advertisement was published concerning the old church:—

A BARGAIN.

The subscribers, being a Committee duly authorized for that purpose, offer for sale the

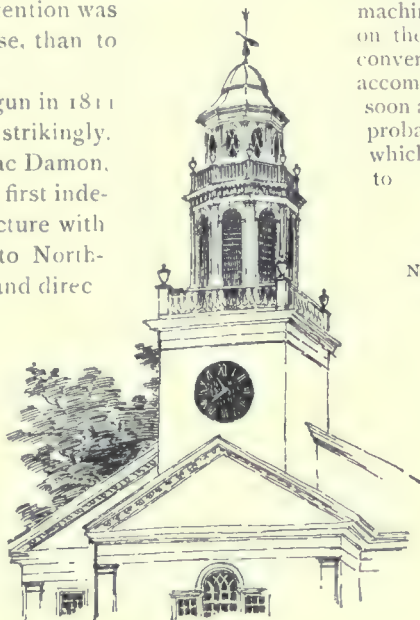
MEETING HOUSE

now occupied as a place of Public Worship in Northampton. The

In various parts of the Country, Meeting Houses have been taken down and removed a considerable distance, and thereby an immense expense been saved to the purchasers. A gentleman well acquainted with this business, who is furnished with all the machinery necessary for this purpose, is now employed on the New Meeting House in this town, and may be conversed with, and, if necessary, may be engaged to accomplish the object. It will be ready for delivery as soon as the new Meeting House is completed, which will probably be by the first of November next. For terms, which will be found very easy and advantageous, apply to

JOSEPH COOK,
ABNER HUNT,
OLIVER POMEROY,
Committee.

NORTHAMPTON, January 8, 1812.

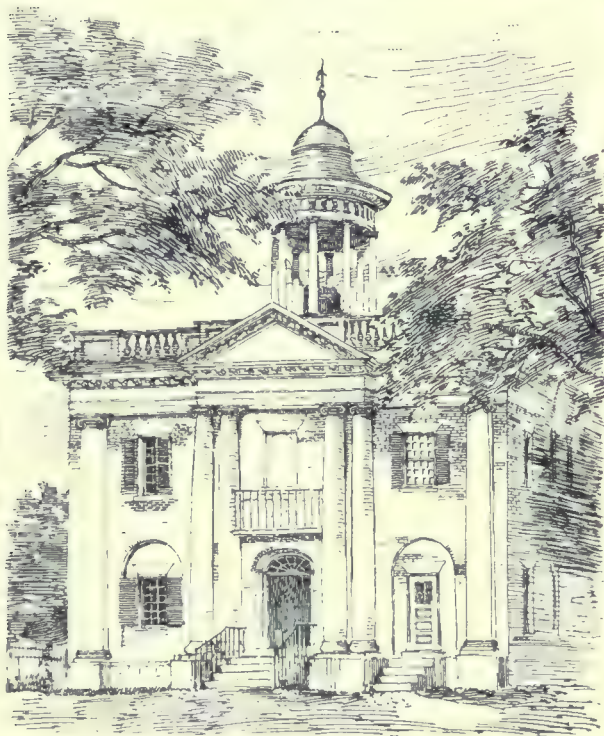


Lenox. [1814.]

But no society seemed to care for a church at that time, so that eventually the old church was destroyed.

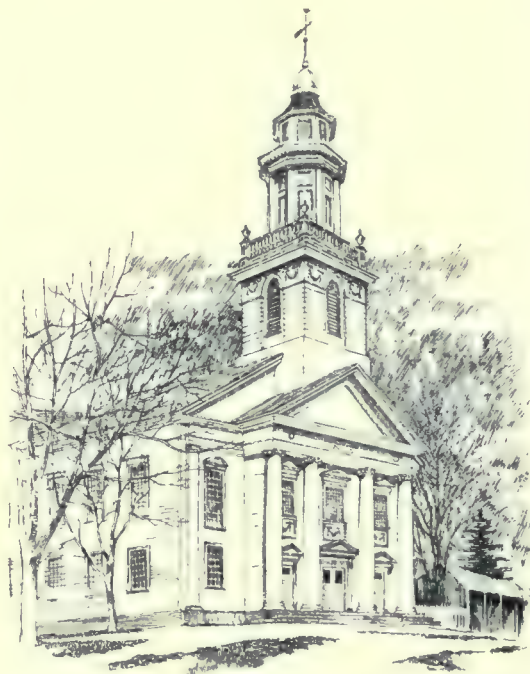
In 1818, the First Parish in Springfield appointed a building-committee to procure plans for a church having "a decent plain front," and appropriated \$15,000, together with what the old church would bring, for the building thereof. This appointment resulted in the engagement of Captain Damon to build the meeting-house still standing on Court Square in Springfield, a building, perhaps, less interesting as well as smaller than its Northampton neighbor, but with an exceedingly good tower. The church is still used by the First Parish of Springfield, and it is fortunate that no attempts have been made to improve it externally during the last seventy years, except for an occasional coat of paint and a re-gilding of the mammoth rooster at the top.

In Lenox, in 1814, a new meeting-house was built of the



Court-house, Lenox, Mass. [1814.]

frame is perfectly sound and firm, and many of the materials of which it is composed are as good as new. Any Town or Religious Society in the vicinity that may be in want of a good and commodious House of Worship, will find it much for their interest to call and examine this building. Its dimensions are 70' x 48'.



First Church, Ware, Mass. [1814.]

same general type as these later buildings, the main difference being in the arrangement of minor details and belfry, and in the same town, in 1813, the County Court-house was built. This is one of the very few brick buildings having any

pretension to architectural design left to us. This, again, was designed and built by Capt. Isaac Damon, who spent a year in Lenox on the work. Among other very interesting papers which are now in the possession of Mrs. Smith, of Northampton, Captain Damon's daughter, is a drawing of this Lenox Court house, which in its comparison with the building as it stands to-day, is interesting. Evidently, this was a preliminary sketch, for there were several changes made in the details of the building. The cupola is elaborated, the balustrade upon the roof is changed, and there are several other points of difference. The filling-in of one of the windows and the changing of the first-story window to a door were not contemplated on the original plan, but are later work.

Capt. Isaac Damon appears to have been the leading architect of Western Massachusetts from 1812 to 1840, his influence on public and ecclesiastical work being even greater than Benjamin's on domestic. He designed and built at least thirteen churches in this region and nearly all the town-halls and court-houses; his specialty, however, was bridges, and there are several of his drawings still preserved—rendered in a manner that indicates a most thorough training in draughtsmanship—of the old-fashioned bow-string truss wooden bridges. And of the bridges themselves there are still more left: nearly all those over the Connecticut from Charlestown, N. H., to Connecticut, a half dozen across the Penobscot, others over the Hudson, the Mohawk and the Ohio—in all, a quarter of a hundred were built by him, and a large number of them are still in use.

This elevation of a church is re-drawn from one of his original drawings: where this particular church was built—if, in fact it was built at all—I do not know. It resembles closely any one of a half dozen churches erected in Hampshire and Hampden Counties between 1820 and 1840.

The Congregational church at Ware, though a little later, is strikingly like the preceding churches in general design and is a very late example of this "transitional" style, for most of the churches built as late as this (1826) were much more like the annexed elevation of Captain Damon's work.

The churches which have been mentioned above, like the houses on earlier pages, I have chosen as being types which illustrate the changing phases of our Colonial work. There are other houses and buildings which have more historic interest, others that are conspicuous through some strongly-marked peculiarities, for there were

THE "NOON HOUSE." We do not know where in New England there still stands in its original form that precursor of the parish-parlor of to-day, the "Noon House." The early meeting houses were ill-heated in winter or not heated at all, and though the worshippers, doubtless, provided themselves with heated stones and foot-stoves, these primitive heaters could not last through even a protracted morning session, much less that of the afternoon, also. Therefore as a mere matter of self preservation there

architectural "freaks" one hundred years ago as there are to-day; but these have no connection with the general development and it is only with that that I have attempted to deal.

The bits of history which appear from time to time in connection with the building of meeting-house or school-house often have a more than local interest. The following old contract for the meeting-house in Charlemont, dated 1762, shows that contractors, even in those days, were apt to be dilatory in the completion of their work.

"Know all men by these presents, that I Thomas Dick of Pelham in the County of Hampshire, Innholder, for and in consideration of . . . do by these presents covenant and agree to set up a frame in said town in the place where the old frame now stands it being 35' x 30' and 18' posts. To cover the outside with chamfered boards and the roof with boards and shingles and to put up weather boards. To lay the lower floor with boards and sleepers or joist well supported and to complete the same workmanlike by the last day of September next. Otherwise on failure thereof to pay said Treasurer 26*d*. for use of said proprietors.

Signed, THOMAS DICK.

N. B. The proprietors to find boards, nails, shingles and rum for the raising."—June, 1762.

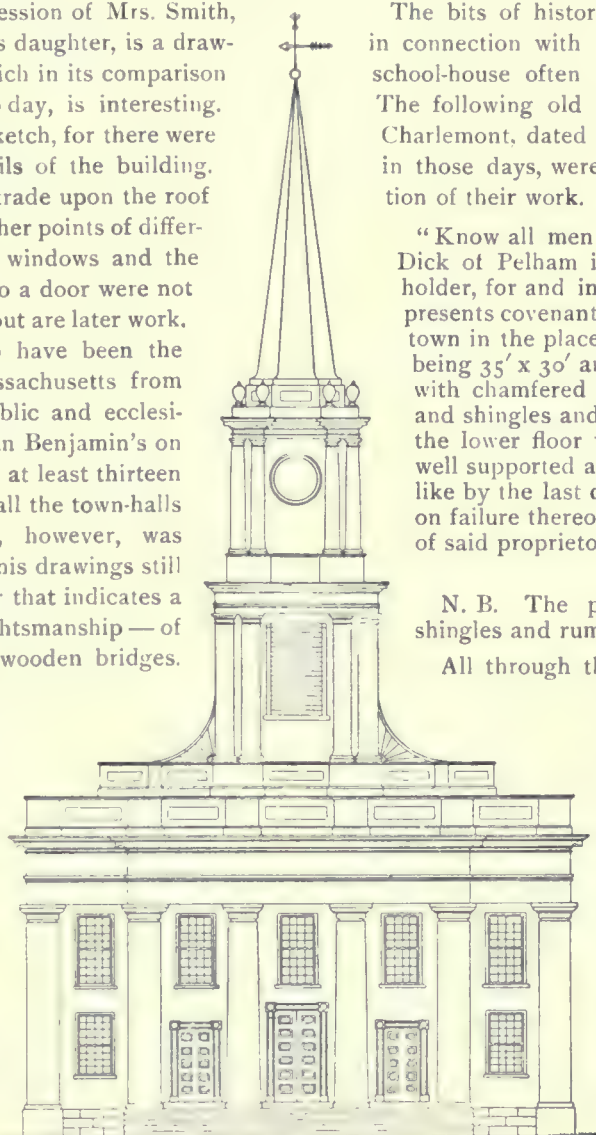
All through the old records and town histories these contracts occur, and however slight and brief the specification may be, the appropriation of—gallons of rum or cider for the "raising" is ubiquitous. That and the location of the church seemed to engross the minds of the worthy inhabitants, the former item having apparently unanimous approval, the latter being a most grievous matter of strife and contention.

The towns of Granby and South Hadley "split" on this account. In the little town of Cummington four or five meeting-houses were built in as many

parts of the town, to be abandoned, one after another, and in Southampton the town quarrelled for six years after voting to build, before the site was decided upon. But these matters only pertain to the architectural so far as they illustrate the thoroughness with which our forefathers grasped the subject in which they were interested, and the careful

manner in which they studied and considered the main points of detail; and these characteristics they embodied in the buildings which they erected, buildings in which the construction and material must in many cases have been experimental, but which stand to-day monuments to the soundness of their judgment. GEORGE CLARENCE GARDNER.

was built near the meeting-house a smaller structure, called the "Noon House," furnished with an ample fireplace. Here the congregation assembled, between morning and afternoon services, thawed out their chilled bodies, replenished their foot-stoves and reheated the more primitive stone or brick, ate their midday lunches and, while the elders presumably gossiped in a seemly and subdued way, the youths and maidens as certainly took the opportunity to flirt with due discreetness. —E.D.



A Design by Isaac Damon.



The Hotel Cluny of a New England Village.



THE extraordinary production and huge circulation of the historical novel is but one of the consequences of the remarkable growth of the "patriotic societies" in this country in the past few years — societies like those of the Sons and the Daughters of the Revolution, the Colonial Dames, and the like. One of the most admirable results of the movement is the widespread interest in the establishment of local historical societies, particularly in the old towns of New England. These historical societies have a very interesting and even fascinating work before them: the collection and preservation of all manner of local records, the looking-up of spots of historical interest, the preservation of interesting old buildings, and the marking of historic sites with commemorative tablets, besides the study and discussion of both local and general history. In the average New England town the soil proves gratifyingly fertile in these fields and the delving therein bears rich fruit in the development of interest in and love for the community, the heightening of civic feeling, the encouragement of local improvements, and a care for the future of the town as well as an interest in the town's past.

In not a few places the local historical society has done a most excellent thing by taking some fine or quaint old house for its headquarters, fitting it up after old fashions, and adorning it with attractive historical collections. Such a collection on a large scale is that of the Bostonian Society,

to which the city long ago gave the free use of the picturesque Old State-house,¹ above the ground-floor, and has converted the old-time halls of legislation in the carefully restored building into a rich museum of all manner of antiquities relating to the history of Boston. Medford is a fine Colonial town with a goodly number of stately old dwellings. One of these, the Cradock House, built in the year 1632 for Governor Cradock of the Massachusetts Bay Colony — who never came over from England to occupy it — is reputed to be the oldest dwelling in the original portion of the United States. Singularly enough, this has very lately been established to be not the picturesque brick house² that has long gone by that name and which is a very close reproduction of a typical English farm-house, but is identical with what is known as the "Garrison House,"³ in the centre of the city, still occupied as a very comfortable and prosperous looking dwelling. The highly active Medford Historical Society — a member of which unearthed in London the map and other documents that attested this important fact — had once endeavored to secure for its headquarters the fine old Royall House⁴ with its extensive grounds, a particularly imposing mansion of pre-Revolutionary days, but the owners would not part with it. Its use, however, was secured as the scene of a notable historical festival given by the Society a few years ago. The Society thereupon contented itself with more modest quarters, but most attractively and appropriately

¹ Plates 46-47, Part II.

² Figure 2, page 2, Vol. I.

³ Although we have no illustration of the Garrison House at Medford, the title recalls the fact that a structure locally known by the same name at Newburyport, Mass., and like the Medford

To balance the effect of the adjoining cut of the Garrison House, at Newburyport, we introduce here an illustration of another old house in the same quaint seaport. It is a typical of many dwellings throughout New England and wherever these are seen,



The Garrison House, Newburyport, Mass.



The Collins House, Newburyport, Mass.

building presumably deriving its name from the fact of its one-time use as stronghold or block-house for the little settlement was described in a foot-note on page 1, Volume I, and we take the opportunity to introduce an illustration of the building as it now exists. — E.D.

even when standing in absolute isolation in the midst of a barren shore-pasture they attract attention and admiration because of their air of thorough homelikeness, and in more than one of them interesting interior features are to be found. — E.D.

⁴ Plates 2-6, Part I.

fitted up, in the shape of the old-fashioned house that has an historical interest in American literature, and in the anti-slavery movement, as the birthplace of Lydia Maria Child.

In certain respects, however, the most notable accomplishment in this direction is the work of the Ipswich Historical Society in the restoration of an ancient dwelling to its primitive condition as it existed in the primal days of the Massachusetts Bay Colony. This work has been done with such fidelity, such fine appreciation and understanding, and the house, with its collections, is intrinsically so full of interest, that it deserves wide celebrity, both as an example of what might be accomplished in not a few other places, and as one of the most interesting sights for visitors to New England.

For the latter, the quaint old town of Ipswich is in itself well worth going far to see. Although one of the most travelled lines of railway on the continent passes through it, the beautiful old town has preserved its ancient charms in a sort of isolation amidst the wide levels of the vast salt-marshes that spread before it. The clear Ipswich River rambles gently down from the inland hills, and here, in the heart of the town, tumbles in falls down to the tidal level, thence meandering through the marshes to the sea, whence vessels come and go at the wharves that were once the scenes of a lively commerce in the days when all the coast-ports were havens for maritime adventurings. Skirting the river are the quiet winding streets, shaded by great elms and bordered by many fine old houses. Just over the town there rises the noble drumlin shape of Heart-break Hill like a gigantic billow—celebrated in a poem by the late Lucy

Larcom that tenderly records the legend of the Indian maiden who, from its summit, daily looked in vain for the coming of her lover. It is true that upon a last-century map of the town the designation of "Hard Brick Hill" is inscribed. But good authority declares this to be a prosaic and ignorant corruption of the original name.

The charms of the town itself and the loveliness of the environing landscape make Ipswich a favorite resort for artists through the summer. The scenery is that which Mr. J. Appleton Brown loves to paint, pastoral and idyllic, with its rolling uplands, its tranquil waters and its placid marshes that enter in among the hills in mysterious tree-fringed bays and coves. Artists come hither by the score to feast upon the beauty of the countryside. And Ipswich is the home of two painters of national repute, Mr. Arthur W. Dow, whose birthplace it is and who has found here many of his strikingly original themes; and Mr. Theodore Wendel, whose wife is a daughter of the town.

It would be difficult to arrange a more delightful excursion for a summer-day than to start out early in the morning from Boston on a trolley-trip to Ipswich by way of Lynn and Salem and through the diversified scenery of Essex County, arriving in time to inspect the old Whipple House, and then, after luncheon, taking the little steamboat that plies between Ipswich and Newburyport twice a day upon a fascinating voyage down the river and by the inside route

through Plum Island Sound, whose quiet waters, shallow and variegated with delicate shadings of green and blue, are sheltered from the tossing Atlantic by the long and narrow insular barrier of sand-dunes. From Newburyport a train will bring one back to Boston in an hour or so. Or, one may extend the day's pleasuring by taking another steamboat up the Merrimac, Whittier's beautiful river, and there find a train for Boston.

The Hôtel Cluny, as all know, is a magnificent old French château preserved exactly as in the ancient days, and filled with a priceless collection of objects representative of the life of its day. It sets an example of what may wisely be done with fine old buildings elsewhere—though the example may more wisely be bettered by a better arrangement and classification of the collections shown therein than has been effected at the Hôtel Cluny. It is a far cry, of course, from the superb Parisian château, and the splendors for which it stands, to the austere Puritan age and land when our mighty country was all one frontier, facing the ocean on one side and the savage wilderness on the other, with a meagre fringe of settlements. But the Whipple House, of Ipswich, like the Hôtel Cluny, of Paris, represents the best of its day, and it stands as, probably, the most faithful reproduction yet

achieved of the home environment of the primitive Colonial life of New England in the days when our ancestors, with their stern beliefs, their harsh moralities, their appalling superstitions, might be regarded as little more than barbarians, when measured by the standards of to-day.

The visitor to Ipswich by train finds the Whipple House just across the way from the station, towards which its low walled back



The Whipple House, Ipswich, Mass.

is turned in accordance with the ancient rule that faced all houses to the south when standing detached. Venerably homely, in the truest sense of the word, and restored to its original aspect as carefully as the most scholarly research and the most scrupulous adherence to ascertained facts can make it possible, it is certainly one of the most notable old houses in the United States. The simple beauty of its setting is in striking harmony with its character. This environment, indeed, is doubtless less austere than that of the house in its primitive days. But in its quaint charm it reproduces the effect of the grounds of the Colonial mansion at their best, a century later; grounds such as this house may then well have possessed. And a work of this character and public importance, truly monumental in intention, demands surroundings that betoken the esteem in which it is held.

When the work was undertaken it seemed an heroic task to effect creditable results from the conditions into which the house and its vicinage had fallen from their once high estate. The structure was shabby and dilapidated with misuse, and mutilated by various successive reconstructions, while its surroundings were of the depressingly squalid character that so frequently obtains in the neighborhood of a railway, even in a good old rural town. But intelligence and energy soon radically changed the face of things. The head and front of the Ipswich Historical Society is its president, the Rev. T. Frank Waters, pastor of the Trinitarian

Congregational Church, and throwing himself into the work with heart and soul, the ancient house seemed to resume its proper guise as if under the touch of magic. As the investigations necessary to the required repairs proceeded, the original state and shape of the building were gradually revealed sufficiently to afford a sure guidance in the work of restoration. This work, however, could not possibly have been so complete, had not the mechanics employed given themselves to the work with an enthusiastic devotion. And the existence among these of names like Sullivan and Thibedeau, besides names savoring of the soil, like Choate, Goditt and Lord, show how completely the late-coming elements assimilate themselves to the New England spirit of the best old communities. Mr. Thibedeau, for instance, though employed as a carpenter, was specially commended by the committee in charge for his wonderful patience and persistence in giving weeks of hard and painstaking toil to scraping and scrubbing the woodwork, always standing in perfect readiness to do anything however far removed from his natural province. It is particularly gratifying to note these facts, testifying to the persistence of the old spirit of the artisan who finds pleasure in his work, when so much is said nowadays about the decline of the modern mechanic and his departure from old-time standards. But in this instance, with the good old New England "faculty" guiding the work, from the highest to the lowest, and practically the whole community showing the deepest interest, the ends were achieved with astonishing economy and completeness. The sum of \$1,650 purchased the place, and an expenditure of only a little more than a thousand dollars accomplished this commendable work of restoration and created one of the finest historical monuments in the country, a perfect specimen of the seventeenth-century architecture of New England.

In the course of restoration all the decayed spots were cut out of the ancient beams and new wood was skilfully inserted, the exterior was newly clapboarded and shingled—clapboards, it seems, preceded shingles as a covering for outside walls; diamond-paned windows, low and broad, replaced the perpendicular and narrow ones that an ugly later fashion had given the house, and a coat of dark stain restored the exterior fully to its old-time aspect.

Within, comparatively modern changes had much subdivided the four great rooms into which the main part of the house was originally divided. All the partitions were removed and the rooms were restored to their old shape. In each was built a huge fireplace in the old style. When the plaster ceilings were torn away the original floor-joists of hewn oak were revealed, with the original plastering between them. The big beams and the joists were carefully scraped and oiled, and the contrast between their rich brown hue and the white of the plaster between them gave to the large rooms with their very low ceilings—which a person of average height can easily touch with his hand—an appearance that is picturesque, and at the same time is dignified with the air of old-time stateliness. As the president said in

his report at the first annual meeting of the Society, celebrating the achievement of one of its prime declared objects in "the preservation of and finishing in Colonial style of one of the ancient dwelling-houses of said Ipswich": "The size and quality of these superb oak-beams, their finely finished moulded edges, the substantial oak floor joists, the great posts, with their escutcheons so laboriously wrought, the noble size of these four great rooms, proclaim that this was a home of wealth and refinement, and make it easy for us to believe that it was the finest mansion of the town."

The work of restoration required patience, thoroughness and delicacy. All the woodwork had to be laboriously and carefully scoured to remove the grime and whitewash with which it was coated in layer after layer. The process of reconstruction was fascinating to follow in its revelation of the peculiarities of ancient methods of house-building. The spaces between the studs, from sill to plate, were found filled-in with brickwork, and this was preserved so far as possible. In one of the chambers, the manner of this construction is exhibited by means of a plate of glass set into the wall and framed with the care that might be shown for a treasured old master. The places where the handsome old windows were was shown with exactness, and their restoration proved one of the

most effective features of the house, bringing it closer into relation with its models across the sea, where the same form of window is to-day in common use. It was of course easy to disclose the fireplaces that had been shut in to allow the substitution of the ugly and economical stove. But these were small fireplaces of comparatively modern date, nesting within the enormous originals built of stone—

the latter so well preserved that it was an easy matter to restore them in all their completeness. Much of the old plastering was so perfect that it did not have to be touched. And, by way of experiment, for a deal of the new work made necessary to replace the old plastering, the ancient fashion of making a compound of clay, sand and salt hay was tried with entire success.

Exactly how old the house is has not yet been ascertained. But it certainly dates back to the middle of the seventeenth century, and possibly a house that stood on the place when its sale to Mr. John Whipple, an eminent man of Ipswich, was completed by a quit-claim deed from John Fawne in the year 1650, may have formed a portion of it. Mr. John Whipple had been living on the spot since 1642 at least. It has been well established, however, that in the first years of the Colony the Puritans very seldom built the roomy and comfortable dwellings that it has been supposed they did. Their first abodes were huts and dug-outs, inferior to the rude dwellings of the pioneers on the prairies of the West. Some years passed before the accepted Colonial home, even in its humblest shape, began to appear with the development of well-being in the land. Even the rough shanty where Italian laborers huddle would have been deemed luxurious by our Puritan ancestors in their first years in the New World.

The Whipple House in its present shape is a growth formed



The Whipple House, Ipswich, Mass.

by successive enlargements made in the course of a considerable number of years. In its original shape it apparently consisted of what is now the western half of the main portion. First the house was doubled in size and then two successive additions were made in the rear, giving it the long sloping roof on the north side so characteristic of many old farm-houses. In its present shape, therefore, the house in its very old portion comprises four remarkably large rooms, two on the ground-floor and two above, each with a fireplace big enough to contain great logs of wood. In the adaptation of the house to the uses of the Historical Society, and its conversion into what may be called a museum of the ancient New England home, each of these four rooms, with its collections, has been given a typical character.

First and chief of these comes the "hall" in the great east room. This is by no means the hall of the eighteenth century Colonial mansion — the spacious entrance-room, with its stately staircase, running through the centre of the house. Here the front door is likewise in the middle, but a tall man must stoop to enter, and keep stooping while in the diminutive entry, where a steep and narrow flight of stairs twists itself upward besides the gigantic chimney-stack that shows how its original size was doubled when the house was. In New England, as in old, the hall was the common gathering-place of the family — the place where the meals were cooked and eaten, where the spinning and weaving was done, where the household came together to enjoy the heat and the light of the enormous fire on the hearth beneath a chimney which, as Mr. Waters tells us, was ample enough to allow boys on mischief bent to drop a live calf from the roof, as they did one night into poor old Mark Quilter's kitchen. It was often a scene of much jollity, we may believe, for the Puritans could not always and universally have maintained their traditional austerity. And the room was so spacious that we may be sure that it invited to no little frolicsomeness among the young folks, and we may even fancy that at times the floor was cleared for a bouncing good dance. So the place was a "hall" in the amplest sense of the word. It was not until a much later date that the room became exclusively a kitchen. And our Irish fellow-citizen, even though he may have rolled up wealth in city contracts, is but perpetuating the traditions of the baronial hall when he insists on spending his home hours sitting by the kitchen-stove in his shirt-sleeves, with clay-pipe in mouth.

The beautiful old hall of the Whipple house is a fascinating gallery of the quaint utensils of domestic and industrial use in the old-time New England home — everything that entered into kitchen-service, barn-service, field-service, spinning, weaving, etc., beside various things whose purposes the most patient research, the most ingenious conjecture, have not yet been able to discover. We laugh at the clumsiness of certain of these utensils, but we are compelled to admire the simple way in which many others met the needs of the time. Clever examples of Yankee, or pre-Yankee, ingenuity are some of these things: for instance, the "cradle-churn," where the milk was contained in a long, trough-like receptacle mounted lengthwise on rockers. As the house-wife and others went about their domestic tasks they would give it a touch in passing. This was sufficient to keep it going, and so the butter was made without any appreciable effort.

In the corner of the large west room there remained a fine old buffet as a relic of the olden days. This suggested the

wainscotting of the room with some handsome panelling taken from an old house in the town, the Rogers Manse, built in 1728, and given to the Historical Society by the owner. Over the mantel a quaint painted panel representing a panoramic view of Ipswich town from the river, with Heart Break Hill in the background, and the water enlivened with old-fashioned shipping, was inserted. The woodwork was painted white, making a typical eighteenth-century room of it. This is appropriately used for the exhibition of old china and crockery, silver, etc., old-fashioned musical instruments, a collection of rare old books, pamphlets and manuscripts, and many other interesting things.

The east chamber has been made the meeting-room of the Society and fitted up after the fashion of an old-style "best room," enriched with many beautiful old curios of historic value. The interest taken in the old house brought to the collections in these three rooms an extraordinary number of antiquities, given or loaned not only by the people of Ipswich, but by friends throughout Essex County and in many other parts of the country.

The west chamber was made the room of the resident caretaker. It was a piece of good fortune for the Society to secure for this responsible position a lady of the experience and capacity of Miss Alice A. Gray, curator of the Department of Textiles in the Boston Museum of Fine Arts, and a niece of the famous botanist, the late Prof. Asa Gray. It was equally a pleasure for Miss Gray to make her home in an ideal old-fashioned house and to supervise the arrangement of its fascinating collections. Beside using the west chamber as her office, she has fitted it up as a typical old style "best chamber" — a special addition to the attractions of the house. The rear portion of the house was, moreover, converted into a charming apartment for herself and her housekeeper; a cosy suite with a delightful air of old-fashioned comfort unobtrusively reinforced by the modern conveniences without which life in a house of the kind would be a pastime that a child of the nineteenth century would soon weary of. An attractive feature of this suite is the row of snug little chambers with slant ceilings under the roof on the second floor.

A sort of thorn in the flesh for the Historical Society, after the completion of its task, was the uncomfortable proximity of a most disreputable-looking old tenement-house on the rear side, between the ancient mansion and the railway-track. But one day Miss Gray had a visit from a Boston friend, a lady whose means enable her to follow her natural inclination to do all sorts of good deeds. The visitor was thoroughly delighted with what had been accomplished, and the next day Miss Gray received from her a check for \$2,000 to enable the Society to complete its work by giving its home a suitable environment through getting rid of the adjacent eyesore. With this money not only was the tenement-house purchased and demolished, but a new old-fashioned garden was laid out on its site, and about the ancient dwelling: a gay multitude of the blooms cherished by our mothers, our grandmothers, our great grandmothers, and losing no favor in the eyes of ourselves or our children, assemble their gladsome motley before the sober gray of the ancient walls; a box-bordered walk leading up to the caretaker's door past a handsome sun-dial of stone; a well with its old-time sweep at the side of the house. These touches made the whole complete.

SYLVESTER BAXTER.

A Few Northern and Southern Peculiarities.



AMONGST the several particulars in which the Colonial architecture of the Northern States differs from that common in Maryland and Virginia, where lie the most interesting and typical examples of Southern work, is, first, the difference of building-material, the Northern man of wealth commonly building his house of wood, while his Virginian contemporary more often made use of brick. Two facts may explain this difference. No wood is more delightful to work in, and few woods stand the passage of time better, than the white-pine, which was to be had in such abundance and at such slight cost by the early house-builder at the North, and, as the relative lightness of the timber allowed quick handling, this, added to the ease of working it, made wood-built houses far cheaper than they could be at the South, where the pine and other timber-trees were of less kindly nature. It thus became at the North a mere matter of course to build almost everything of wood, even though clay-pits were as good and as accessible as the clay-beds of Virginia. This would account for the general use of wood in the North, but it does not explain why brick, since much of it was imported from England, might not have been used with the same frequency by gentlemen in the North as in the South. The probable explanation is this: the country was, during the reigns of the Georges, self-supporting to a large degree; it produced its own provender, of course, and also the clothes required by the commonality, and in the same way home manufacturers were already able to produce much

of the manufactured goods which were naturally consumed by people of small means. The imports from abroad, then, consisted mainly of such wares as the more wealthy required, luxuries, fine furniture, machinery that could not yet be produced in our machine-shops, high-bred stock, and so on, and, as the bulk of these goods was not very great, not very

many ships were required for their transport. On the other hand, the exports from this country, consisting already of cereals and some cotton, but more largely of tobacco, commodities of considerable bulk, required a good many ships to carry them, or, what amounts to the same thing, the repeated voyaging of a smaller fleet. The natural result was that the inward freight ran lighter than the outward, and shipmasters were glad to bring over the bulky building-materials whether as low-paying freight or as the mere ballast required by an empty ship if she is to be able to lay her course. As the bulky tobacco crop was, of course, loaded at the wharves of the Southern planters, it was natural that they more than their Northern neighbors should profit by the brick which served as the useful ballast for the light incoming vessels.

It was this working of a natural economic and nautical law, quite as much as the whim or prejudice of the heads of Southern families, that accounts for one of the essential differences between the Southern and Northern mansion of the period. Northern builders did use brick, of course, for chimneys, for the nogging of the exposed north and east walls of wooden houses,

¹ By permission from photographs of Frank Cousins.



The Difference of the Point-of-view: a Case of divided Ownership.¹

and some buildings were built entirely of brick; these bricks, too, were, as was natural, of English sizes, but we believe that most of them were of home make. In fact, toward the close of the eighteenth century Boston was the centre of a large brick-burning industry, something like four millions a year being produced in Medford alone; but Boston was then becoming a large town and the bricks were consumed in the building of the early city blocks and not in the isolated houses of the gentry.

The growth of the typical Southern house-plan, due to the employment of colored house-servants and the desirability of segregating them from the white occupants of the homestead, has already been explained elsewhere, but there is one feature of the plan which is quite common in the Southern arrangement of rooms which is extremely rare in the Northern. In many of the Southern mansions there was provided a room which was originally used as a ball-room and is still known by that name. It is beyond question that the Southern families had, and still have, quicker social sympathies than the descendants of the Puritans, whose comings and goings were controlled by the statutes and conventions that preceded the "blue laws." The early sumptuary laws that forbade the wearing of fine clothing or the purchase of "any apparel, either woolen, silk, or linen, with any lace on it, silver, gold, silk or thread, under the penalty of forfeiture of such clothes," had been modified, and so, too, had the prohibition

lection in favor of the hipped roof and was, towards the end of the eighteenth century, rather inclined to a flattish slope, particularly when slate was used in place of shingle. But the essential difference lies in the more frequent use by the Northerner of the deck-roof, the deck usually surrounded by a decorative balustrade of posts and palings. In most cases builders were content with short hips of about the same length for all houses, which resulted in giving a larger or smaller deck according to the superficial area of the plan; but sometimes the deck was treated as a monitor, with low

vertical sides, with oblong windows intervening between the upper deck-roof and the lower sloping one. This type is exhibited in rather grotesque exaggeration in the old Leviness house on City Island, N. Y., where the house is closed-in by two monitor roofs, as it were, one above the other, of sizes decreasing with the ascent of the stories. The genesis of this type of roof, which is particularly common in the coast-towns of New England, we are inclined to ascribe to the fact

that the owners of the houses, if not themselves shipmasters, were or had been ship-owners, and felt the need of an elevated place from which they could watch for the incoming of their latest "venture." It is but an architectural modification of the ubiquitous cupola which, in simple or complex form, is the common feature of the littoral architecture of New England coast-towns. As Salem was the seat of the lucrative East India trade and so was the home of many a re-



Sketch of Ball-room, Count Rumford's House, Woburn, Mass.



Count Rumford's House, Woburn, Mass.



Leviness House, City Island, N. Y.

against "mixt dances"; but the relics of hereditary training still lingered in society and it was not considered essential that every man living on his own estate a few miles out of town should provide himself with a ball-room especially devoted to social pleasures. Ordinarily, the front and back parlors, with their one folding-door, or their two doors, one on either side of a central fireplace, served the purposes of daily and occasional social duties. Still, the special ball-room, such as that in Count Rumford's house at Woburn, is to be found here and there in Northern houses of the times.

In still another particular, in point of design, there is a difference between the Northern and the Southern house, and this difference is to be found in the treatment of the roof. While the Southern designer seems to have used the pitch roof and the hipped roof indifferently, he was rather more inclined to the pitched roof, and when he used a hipped roof his roof-slope was rarely less than forty-five degrees. On the other hand, the Northern designer had a distinct predi-

tired shipmaster the deck-roof house is rather a characteristic of the place.

Just why the interior woodwork of the Northern house should have the greater refinement and delicacy usually ascribed to it, as compared with Southern work of the same time and evident cost, is not easy to determine, unless the reason lies in the fact that much of the Southern finish must have been worked and set up by negro carpenters, who did what they did with somewhat of Chinese imitateness, and did not have that personal appreciation of fitness and the love of thorough work that used to distinguish the all-round New England woodworker. Upon one point we are fairly satisfied, and that is that the great ingenuity, beauty and variety displayed in the newels and hand-railings of Northern staircases, virtues which make them incomparably more interesting than staircases found elsewhere, must be due to that guild of skilled ship-carvers whose prowess in turning-out figure-heads finally stimulated that ridiculous personage,

Timothy, Lord Dexter, to surround his house at Newburyport with some two score of effigies, which he amused himself by naming and renaming as the whim seized him. Still

tools which was not so likely to be acquired by any other class of artisan than the ship-carvers, the fact that these twisted balusters are so evidently based on rope forms would



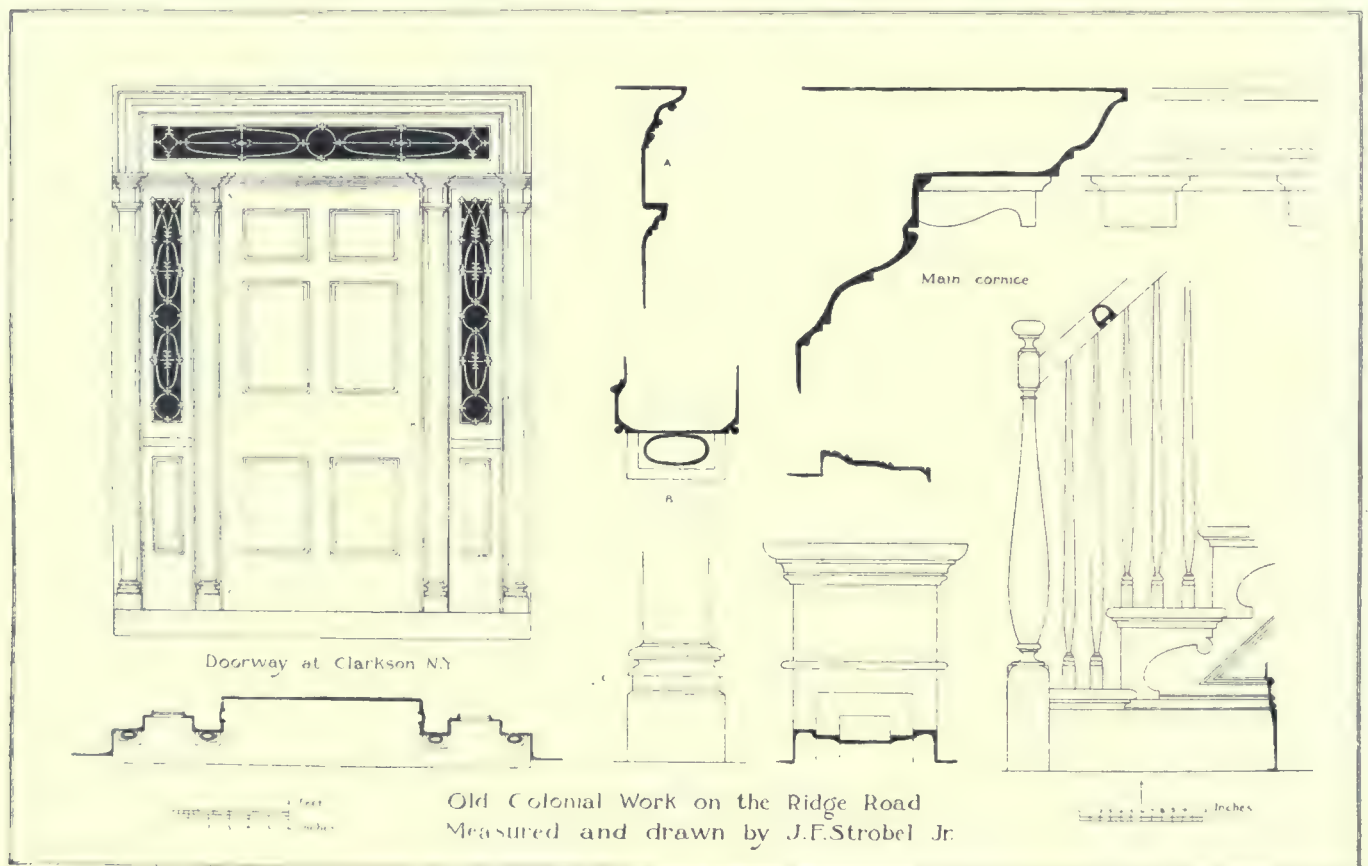
Box-stairs: the Timothy Orne House, Essex Street, Salem, Mass.¹



Box-stairs: Brown House, Summer Street, Salem, Mass.¹

there is so much skill and ingenuity, so much mathematical knowledge displayed in working-out some of the "turned and twisted" newel-posts that, on the whole, it seems probable

remind one that these carvers habitually made use of the rope-moulding, both hawser-laid and cable-laid, both in cabin fittings and in the flamboyant decorations about the



that they may have been all the work of a single and specially gifted artisan, and, if so, it is regrettable that he is nameless. Aside from the dexterity in handling carving-

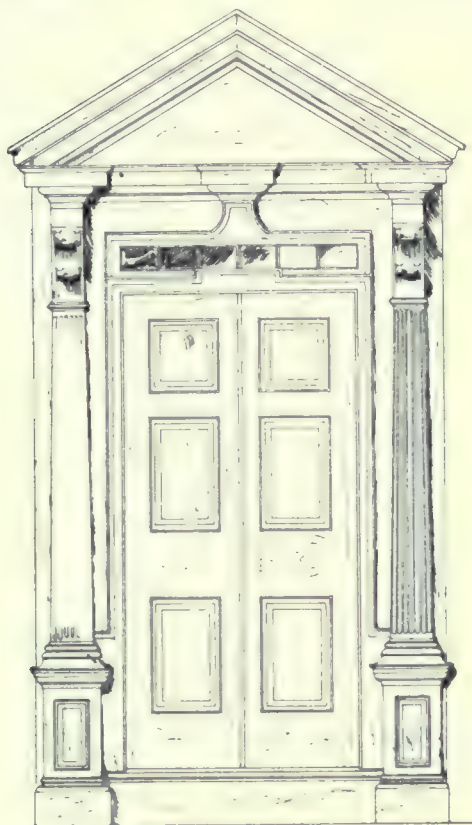
¹ By permission from photographs of Frank Cousins.

old-fashioned cabin galleries and the figure-heads at the bow, and that it would be not difficult for an ingenious-minded man to pass from the cutting of a cable-laid moulding to the working-out of a twisted newel-post. The twisted baluster

itself was not, of course, invented by these men, as the form was imported from England together with other features of the style, but the fact that it is in such common use in seaport towns like Salem — where a greater variety is to be found than elsewhere — certainly suggests that in such places there was a class of men specially skilled in work of that character. Whether to these men was due the more purely architectural carving involved in some of the composite and Corinthian capitals, there is more reason to doubt: but whoever carved these capitals were workmen of no mean order, for surely one would have to travel far before he could find a more admirable set of Corinthian capitals than that which lends grace to Bulfinch's colonnade of the Massachusetts State-house.

Where so much attention was given to one member of a staircase, it was only natural that the other members should be brought into proper relation of elaboration with it, and the

negated by want of refinement in the treatment of the details, due, in part, to that lack of ability on the part of the Southern artisan spoken of before and, perhaps, in some degree to the misunderstood, and so pernicious influence of, French work, more or less Rococo in form and spirit, which had found its way into this country by way of the Southern seaports. On the whole, however, we are inclined to attribute the greater refinement and delicacy of Northern work to the temperamental and inherited conscientiousness of the Northern workman, and to that peculiarly Yankee wideawakeness and native ingenuity which still causes the artisans of their blood to work with their heads as much as with their hands, with all their perceptions on the alert to do things in the best way and the last thing taken in hand by a better method than the first. The impress of active inventiveness and personal ingenuity is observable in Northern work everywhere.



Measured and Drawn by E.H. Kinnicutt Apr 30, 1895

Doorway on South Main Street, Providence, R. I.



Newel and Railing: Pennsylvania Hospital, Philadelphia, Pa.

fine newels, rails and balusters of the Salem staircases are kept in countenance by the results of the careful study that was given to the other parts, particular attention being given to the treatment of the stair-ends. Without going so far as to pretend that the box-stair was a feature peculiar to Salem, it may safely be said that nowhere can be found a greater and more interesting variety of treatment of this type of stair-building.

Climatic conditions, the necessity of keeping the house warm in severe weather and perhaps a certain Puritan parsimony prevented Northern builders from devoting to their staircase-halls the same generous space that Southern builders could safely indulge in, and this, of course, had an effect on the planning of the stairs themselves, and the straight-run or the dog-legged stair in a comparatively narrow hallway is more common in the North than in the South.

But while the planning of the staircase-hall was usually more interesting in Southern than in Northern buildings, this superior interest was largely qualified and sometimes

Built at about the same time as they were, it would yet have been impossible for Bulfinch and the artisans who built the interesting staircase-hall in the McLean Asylum, Somerville, Mass., — now torn down, but the staircase bought and preserved by some amateur whose name escapes us — to have used the unrefined and clumsy forms adopted by the designer and builders of the staircase in the Pennsylvania Hospital, in Philadelphia. Even in less ambitious work, in houses of no great architectural pretentiousness, such as that on the Ridge Road, Rochester, N. Y., from which the annexed details are drawn, there are evident the clear traces of individual effort and native ingenuity. In this example, though late in date, the balusters though crude are still refined in intention and the elliptical columns show that the designer understood his style and was not content to do his work by rule-of-thumb.

So, too, in the case of the porch from Providence, R. I., there is even greater evidence of native ingenuity in the foliated brackets that take the place of capitals upon the

pilasters. These bracket-caps, crude though they are, express a genuine feeling which should attract the attention of those students who delight in tracing the history of the genesis of the Ionic volute or the Corinthian capital, for here is surely a missing link which may have had its origin in Syria or elsewhere.

The exigencies of climate account, also, for the more frequent use of the covered piazza in the South, the galleried or two-storied piazza being one of the typical distinctions of the plantation-house even to this day; but it is pretty certain that in most cases the earlier houses were built without them. It is very commonly assumed that the piazza is, if not a specifically American architectural device, at least one which is not indigenous to England. But the double galleries of the Southern

plantation-house so distinctly recall the courtyard galleries of the old English inns, from the time of Elizabeth, the Virgin Queen, down to that of Sam Weller, that it is not impossible that the ubiquitous piazza of modern American architecture

the industrious diarist Pepys, and of which a portion was still standing in 1854 near Bermondsey.

Since, broadly speaking, people in the North gathered together in more or less compact settlements, villages and towns sooner than in the South and so found a need for separating and bounding fences, perhaps there can be found in Northern towns a greater variety of gates, posts and railings than is to be found in the more open regions of the South. Still in such places as Charleston, S. C., one finds quite as much interesting material of this sort as elsewhere, and in addition, moreover, an exceptionally interesting display of wrought-iron railings, window-screens, brackets, etc.

Doubtless the temperamental difference between the Northerner and the Southerner showed itself in the decorative treatment of the walls and inside finish, but how that difference declared itself we profess to have no knowledge. Dutch tiles were imported indifferently into both sections, handsome mahogany furniture was equally in use



Jamaica House, Jamaica Road, Bermondsey, in 1667.



Entrance Hall: Pennsylvania Hospital, Philadelphia, Pa. [1766.]

may be derived from the Shakespearean inn, *via* the houses of Southern and West Indian planters. The fact that the external piazza was not unknown to the England of Wren's time is shown by the annexed sketch of "Jamaica House" — perhaps built by a returned West Indian — once frequented by

and proper backgrounds had to be provided for it, and walls had to be prepared for the setting-off of oil-portraits of near or remote ancestors. But how walls were treated before the introduction of the scenic wall-paper and whether all standing-finish was painted white is, so far as we know, undetermined.

The Georgian Houses of New England.¹



IN England, during the last fifty years, one historical style after another has found favor with architects and their clients. The "*Vitruvius Britannicus*" shows what a hold Palladian design had on that country. The Houses of Parliament and the new Law Courts indicate quite different tendencies in the public taste. Between these extremes there were many other "periods" that had their followers and when fashion turned for models to the time of Queen Anne and the Georges there was at least one strong argument to support the movement. It was truly asserted that this period was the latest one during which art as applied to building was indigenous, or at least well understood by the craftsmen who used it. The modern lovers of this style hoped to bring back something of this simple and happy condition.

The buildings that came of these endeavors certainly have a familiar and cosy charm. In the homely work of the time of the Georges architects found walls of red brick and white mortar, tiled roofs, white doors and sashes, and well-studied Classical finish in wood and plaster within and without the house. They used the same means in new work, and their buildings, though supplied with comforts that even Thackeray himself did not dream of, would yet have seemed as familiar and homelike to him and to his heroes as they do to us.

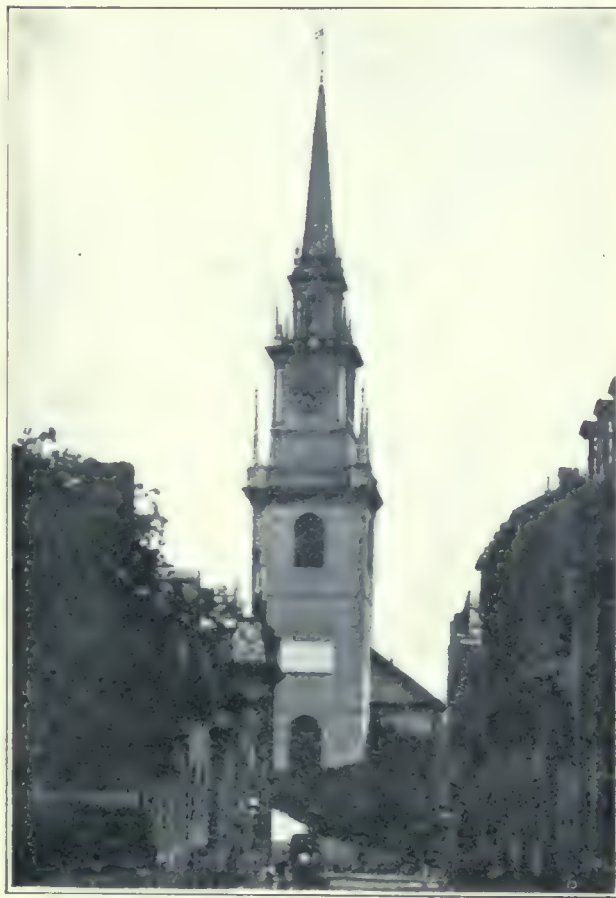
In America we, too, have had successive revivals of historical architecture, and back of these we now see there was a time when, in the days of the Georges, all our mechanics used one simple, refined and beautiful style of detail. Many a choice wooden cornice, many a stiff wooden mantel in our farmhouses attest this. "Plancia," "fascia" and "soffit" still are Yankee words in spite of our periods of revival. In short we now have discovered that we, too, have had an artistic past worthy of study.

Put our heirlooms—any old material we have—into a mediæval room, and they will be more or less out of keeping. In fact, with the successive fashions that in recent years have swept over the country, we have to build, not new houses alone, but all their furnishings to match. It would be worth while for us to remember that our heirlooms are tall clocks, Copley or Stuart portraits, convex mirrors, ancient chests and drawers, bits of carving perhaps by Gibbons, Paul Revere

tankards or andirons, brass candlesticks, and chairs that came over in the "Mayflower." We think with interest of the parish glebes of Cambridge and Portsmouth, of the old Tories' Row in Cambridge. Many are the old wainscoted rooms for which we have an affectionate remembrance; the staircases with boxed steps with a rich scroll under each box, and with the varied balusters carved into a twist by hand; the great brick chimney-corners with Dutch tile borders, and crane, pot-hooks and trammels, and hanging kettles, and the yawning flues resting on oak mantel-bars and opening a clear road to the stars above. Whenever we see these interiors we, too, want to live amid wainscoting, nestle in elliptical-arched nooks, and warm ourselves beneath the high mantels at blazing wood fires. We want to see our old chairs and pictures thus appropriately environed. We want to go up to bed over boxed stairs

guarded by ramped rails and twisted balusters. In short, in this Colonial work we find delicacy, grace and picturesqueness, and, combined with it, a familiar aspect, and a fitness to harmonize with all those heirlooms and old possessions which might be put to shame by other fashions.

Though most of our models are of the Georgian period, here and there one can be found of an earlier date. We have our Charles River, our Cape Ann, our Queen Anne's Corner, and some houses, also, of early date. The Cradock



Christ Church, "Old North Church", Boston, Mass. [1723]

¹ALTHOUGH some of the houses here mentioned have disappeared since this paper, now carefully revised, was published in the

American Architect it has seemed worth while to speak of them as existing, since they are still so well remembered.

mansion was built in the days of Charles the First: the Fairbanks house in Dedham, and the Curtis house in Jamaica Plain, during the Commonwealth; and these are still occupied by the families of their builders. The Province house¹ is of the time of Charles II: the Sudbury Inn of James II; the Batchelder house in Cambridge dates from William and Mary; the Old Corner Bookstore from Queen Anne; while the President's house and Massachusetts Hall at Cambridge, and the Adams (once Vassall) house at Quincy, all date from the reign of George the First. These are representative houses; but yet the richest and finest models we have, date from between 1727 and 1760, when George II reigned: Pepperell house in Kittery, 1730; Hancock house,¹ 1737; Royall house, Medford, 1738; Holden Chapel, Cambridge, 1745; Wells mansion, Cambridge, 1745; Wentworth house, Little Harbor, 1750; Long-

gable roofs. Rare instances occur like the stone Cradock house at Medford, where the gambrel roof appears earlier;

but from 1686, the date of the Sudbury Inn, to 1737, the date of the Hancock house, the gambrel roof is common. Later it became frequent to pitch the roof in from all sides to a ridge or to a second pitch surrounded by a balustrade, and it is under such roofs that the richest interiors of our neighborhood are still found: such as the Longfellow and Wells and Riedel houses in Cambridge, the Ladd and Langdon at Portsmouth, the Winslow at Plymouth, the Lee at Marblehead.

Thus it appears that the gambrel roof is typical of but one period of Colonial work. Where did it come from? Though now and then something like it is seen in England, it certainly is not characteristic of

England. It is said that the bricks of Peter Sergeant's house, afterwards the Province House, were brought from



Christ Church, Cambridge, Mass. [1761.] Peter Harrison, Architect.



The Wayste Inn, Sudbury, Mass. [1686.]



The Old Corner Bookstore, Boston, Mass. [About 1712.]

fellow (Vassall) house, 1759; Ladd house, Portsmouth, 1764.

If we study these Colonial buildings, we see nearly all the early work in this neighborhood roofed with steep-pitched

¹Now destroyed.

Holland; and it is at about that date that the gambrel roof became prevalent. Possibly it is a reminiscence of Holland, but whether by way of England or of New York, it would be hard now to say. The later and richer mansions were large

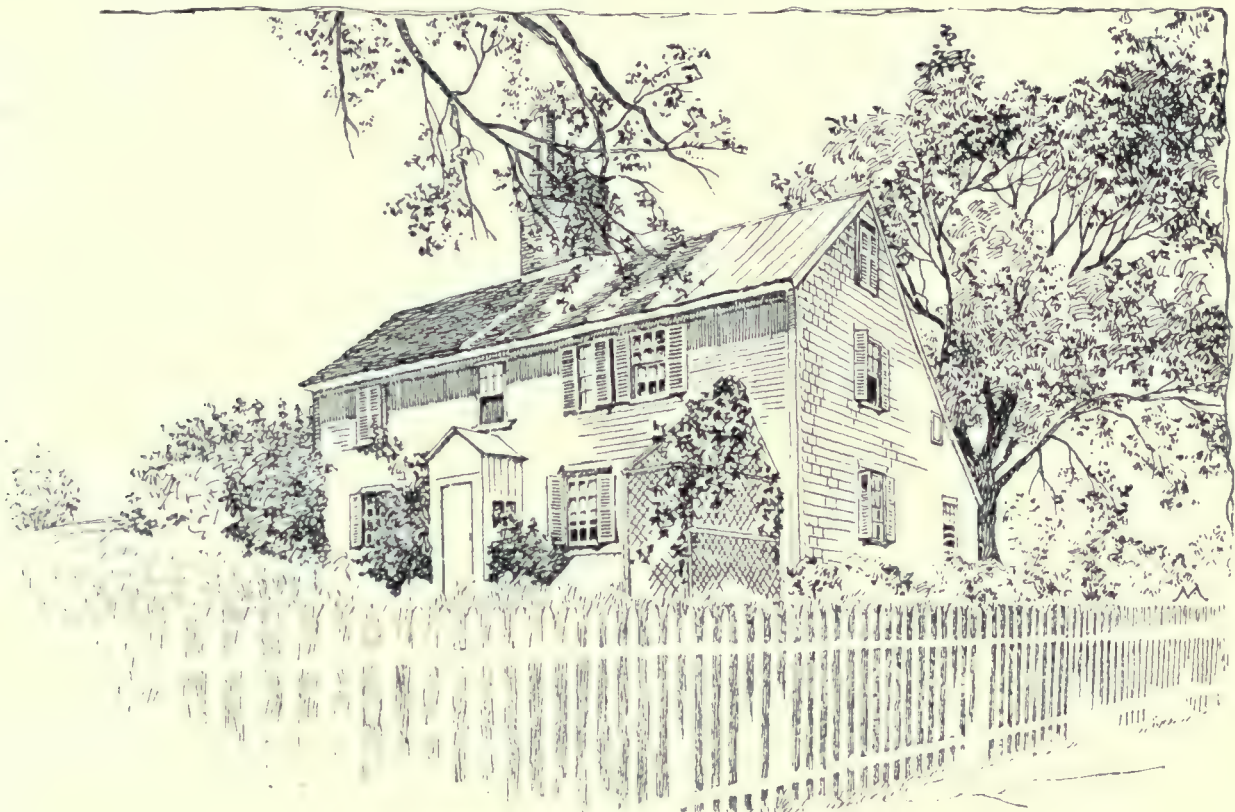
and square, and with so little detail outside that until in recent times, when our builders learned to give a texture or tone that emulates the effect of age, they feared to imitate these plain, angular and box-like forms—but now, as the “Colonial House” is possessing the land, we, in turn, long for the thin, sparse details of the early models.

But severity of form is by no means a characteristic of all Colonial work. The old Fairbanks house¹ at Dedham, part of which is of early date with high-pitched roof, and part later, with a gambrel roof, forms a most picturesque pile; and so does the scattered house² at Little Harbor, with gables at different heights and floors at different levels, and with a council-chamber wing that runs off from the main building at an uncalled-for angle that would delight Mr. Norman Shaw. Again, among the gambrel roofs, the great lumbering Sudbury Inn, with its wide-spread barns and out-houses, forms a most hospitable group, and the gables of the Goodman

they all have style and elegance, and they may properly furnish inspiration to those who are to design modern buildings for similar uses in those ancient neighborhoods.

The chief beauties of the detail in all our Colonial work lie in its disciplined and almost universal refinement and dignity, and, even when display is attempted, in the absence of vulgarity or eccentricity. Then, too, we find Classical detail everywhere used as the common language of every carpenter, and treated freely with regard only for comfort, cosiness or stateliness, and without a too superstitious reverence for Palladio or Scamozzi. Hence arose a pure and harmonious style, and one naturally inquires whence the information of the old builders came, and whether tradition and copying, as in mediæval times, could have led to such a varied use of Italian *motifs*, or whether for these Colonial carpenters there was some more definite source of instruction.

The English mansions, which Nash and Richardson have



The Curtis House, Jamaica Plain, Mass. [1649]

cottage² at Lennox, low, broad and cosy, twinkle their many-eyed sashes over the lilac hedges of the forecourt as the traveller passes through that lovely Berkshire³ country. These all show us that a picturesque group of any sort is not incongruous with the style.

It is not because we have no public buildings that I have dwelt on the Colonial mansions. The Old North Church and the King's Chapel, the Old State-house, the Newport State-house, and the “Old Ship” Meeting-house at Hingham are all excellent buildings. Simple though some of them are,

sketched for us so thoroughly, were of an earlier period than the building days in our country. Longleat, Hatfield, Holland House, and many of those structures which, like Longleat, were built under Italian care, or, like the others, bore a more or less Italian detail on their mediæval forms, date from about the time when the Pilgrims landed at Plymouth. Steep gables vie with pediments in these compositions, and mullions and pointed arches stand side by side with the orders. Of such work no examples of moment were raised on our shores, for it was doubtless long before buildings of

¹Plate 25, Part I.

²See page 86.

³Of the Judge Walker house, the porch of which forms the first Plate of this Part, the present owner of the house, Robert C. Rockwell, Esq., writes:—

“This house was built in 1804 by Judge William Walker, of Lenox, for his son, Judge William Perrin Walker. Judge Rockwell married the eldest daughter of the latter. The elder Judge Walker was in early life a carpenter and builder, and probably this house was built under his immediate supervision. About the

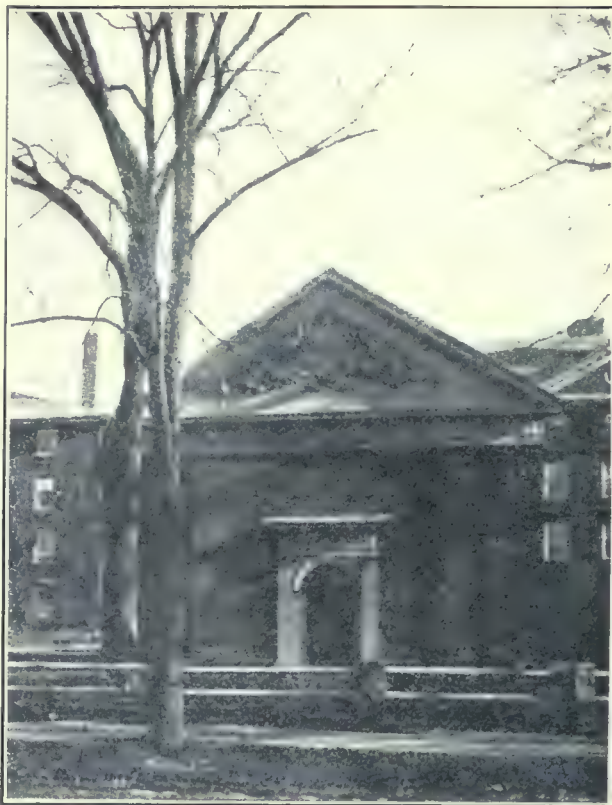
same time he built a companion house, of smaller size, at Lenox Furnace (the present Lenox Dale) for his daughter, the wife of Dr. Charles Worthington.

“The house at Lenox stands upon land known as the ‘Ministers’ Grant,’ which was granted by the Province in 1739 to Ephraim Williams and others, as compensation for certain lands in Stockbridge given up for the use of the Indian Mission. In the division of the ‘Ministers’ Grant’ in 1741, this land was set off to Jonathan Edwards, the elder. Judge Walker bought the house site in 1803, and built the house as above stated.”

any pretension were required by a struggling people. But this was not the case with movable objects, and this Jacobean period has been well handed down to us in the many pieces of furniture brought over or made by the early colonists. As is well known, the chairs reputed to have come over in the "Mayflower" might have laden a fleet, and the New England family that does not possess one or more has feeble claim to aristocratic pretension. The bulbous legs and posts, the ill-formed pediments, and the other details of this period, appeared however, in our country, in these works alone.

But meanwhile Inigo Jones made his two visits to Italy, and, full of enthusiasm for Palladio's work, made his designs in a more purely Italian manner, with well-understood detail. He even added an Italian portico to the noble mediæval Cathedral of St. Paul.

When he died in 1652, Sir Christopher Wren monopolized all the important English practice, working always with much



Holden Chapel: Harvard University, Cambridge, Mass. [1745.]

1723, Sir Christopher Wren died. Vanbrugh, Hawksmoor, Gibbs, Campbell, Taylor, Adam, Chambers, such are the more or less familiar names of those whose work occupied the rest of the century; and the period when our Colonial work was rich and interesting is thus included between the lives of Jones and Chambers. Their taste is often reflected in the buildings of this time, which indeed may have been sometimes of their own designing.

It was the period of rule and method; of aliquot parts, modules, and minutes. True, this discipline was confined to details; for, as in the case of the exteriors of the houses, the floor plans admitted very varied and picturesque effects which principally regarded the stairs. At the Holmes house [now replaced by the Hemenway Cymnasium] and Longfellow house in Cambridge, the front and rear stairs start from op-

posite ends of the house, and separate again after meeting on a common landing. At the Ladd house and at one other



One of the Buildings of the McLean Insane Asylum, Somerville, Mass. Charles Bulfinch, Architect. [About 1820.]

regard for group and line, and mechanical skill, but with far less care for detail than his predecessor. In his turn, in

house in Portsmouth, the stairs wind up in different manners in the corner of the larger hall. At the Winslow house in

Plymouth, the stair-landing crosses the door-opening, and the portion left open above the landing is filled-in with twisted balusters.¹

¹Concerning the Winslow house, Mr. J. Everett Chandler, architect, of Boston, writes of our illustration, Plate 2, as follows:—

"The print is a representation of the entrance to the old Winslow house in Plymouth, probably built about 1755, by a son of Governor Winslow. Several years ago it fell to my lot to extensively

wings of an area equal to the old house necessitated other changes until the character of the house became considerably changed, although the finish in the additions, inside and out, was made in the spirit and period of the old—the earliest, strongest, and to my mind the best, period of Colonial work. The doorway has an interesting frieze of turkeys, vines, grapes and flowers—looking like a curious mixture of a copy from old Byzantine work and a piece of old embroidery, very like a piece I found in an old house near by. I kept the door-frame exactly as it was, hoping it would re-



Staircase in Main Building, McLean Insane Asylum, Somerville, Mass., Charles Bulfinch, Architect.² [1818.]

remodel and add to the old house for a Chicago gentleman, to be used by him as a summer residence. The house had already been changed greatly in a former remodelling, and the four front rooms, the fine hallway and the exterior door, shown in the print, were the only really old portions of the house left, and these have been kept as much as possible as they were. But, on account of the proximity of the house to two fine old lindens, the house was moved back 30 feet and raised 5 feet. Then the addition of two

main so many years, but just as the house was nearing completion my client announced that he must have a covered porch! So I reluctantly added one,—copying exactly the archaic-looking Corinthian order, entablature, frieze and all—making an elliptical porch with a domed top:—so the old doorway is still there, although somewhat hidden from sight."

²This staircase was referred to in an earlier paper. See page 79, *ante*.

Yet, though picturesque effects add many charms to these interiors, their distinguished and refined character could only come from respect for architectural traditions and studied training in the orders. It will be found that old libraries furnish the clew to all this, much more than might be supposed. The English works alone on architecture which appeared in the last century are very numerous and very carefully prepared. I have found a large copy of Batty Langley's classical work in an old loft in New Hampshire. I doubt not that such books were common here in the days when our early work was executed, and I think existing mantels, cornices, alcoves, etc., might possibly be identified if these books were studied.

Mr. Eastlake, in his "*History of the Gothic Revival*," speaks of English works on Classical design by Shute, in 1563, and Sir Henry Wotton, in 1624. These I have not seen; but one can readily see others in our libraries. Gibbs's works, published in 1739, included the engravings of St. Martin's Church in London. Batty and Thomas Langley, besides their Gothic book, which Mr. Eastlake ridicules, also published an excellent Classical work, most of the plates in which are dated 1739. Ware's "*Architecture*," which is voluminous, and has many plates of interiors, is dated 1756. Chippendale's book is dated 1762, and gives us furniture in the "most fashionable styles," which were evidently French; and it seems as if Governor Langdon, who built in 1784, or Jeremiah Lee, whose house dates from 1768, had perhaps received a copy of this work before the Louis Quinze curves were cut on their great chimneypieces at Portsmouth and Marblehead. This same Chippendale, whose chairs and tables, or their copies, are frequent in America, besides affecting a French taste, had a fancy for Chinese work, giving us designs for chairs and railings in the Chinese manner. Chairs of this made are to be seen at Portsmouth. Chip-



pendale thus seems an amusing forerunner to the Queen-Anne-Japanese designer of a recent day. Swan's book follows these others in 1768, with many designs for mantels and other work, and Paine publishes fine plates in 1783; and the third edition of the correct and elegant Sir William Chambers is dated 1791. In 1811 Asher Benjamin published in Charlestown, Mass., the second edition of the "*American Builder's Companion*," which contains most of the types of cornices, mantels, and other details to be seen about the houses of that date east of the Connecticut River,—such as the Ticknor house on Park Street, the old Franklin Street houses, and the West Boston Church in Boston,—and about

the same date, on the other side of the water, Thomas Hope published a series of beautiful drawings of furniture, inspired by the discoveries at Spalatro and at Athens, and made familiar to us by the French furniture of the First Empire. Thus Hope foreshadowed the Greek and Roman revivals with which we are familiar.

These books, which are probably but examples of a larger number, indicate how our forefathers obtained their knowledge. They are filled with designs of doors and windows, chimneypieces, buffets, monuments, clock-cases, *bustos*, girandoles, tables, and chairs. Often the plates are very fine, but they rarely suggest the extreme delicacy and fine-



ness of moulding so characteristic of the real work. Curiously enough, however, though ramped rails and turned or carved balusters occur in these books, I have not seen one print of a twisted baluster such as were well-nigh universal in all houses of importance with us at that time. This is not because they were peculiar to this country; indeed, I have supposed ours generally were carved in England, and I well remember almost identical patterns in London. It is strange that they do not appear in the plates, considering that they were the most conspicuous ornament in American work of that time.

Almost all the designing to be seen in these volumes is founded on a study of the orders, which is held throughout as almost synonymous with the study of architecture. Mr. B. Langley thus urges this fact on his hearers:—

"'Tis a Matter of very great Surprise to me, how any person dare presume to discourage others from the Study thereof, and thereby render them very often less serviceable to the Publick than so many Brutes. But to prevent this Infection from diffusing its poisonous Effluvia's any further," he, in short, peremptorily admonishes his readers to understand the five orders of columns, whose general proportions will not escape their memories "after having practised them about half a Dozen Times."

The orders are objects of serious study still throughout the civilized world, and more now in this country than for long past. There is no reason to fear the poisonous effluvia that Mr. Langley deplored in his day. The prospective house-owner may safely hope for a house in a classic style, and, if he wants it homelike also, he can find no better field for suggestions fitted to our usages than among the Georgian mansions of New England.

ROBERT S. PEABODY.

Georgian Door-heads in London.

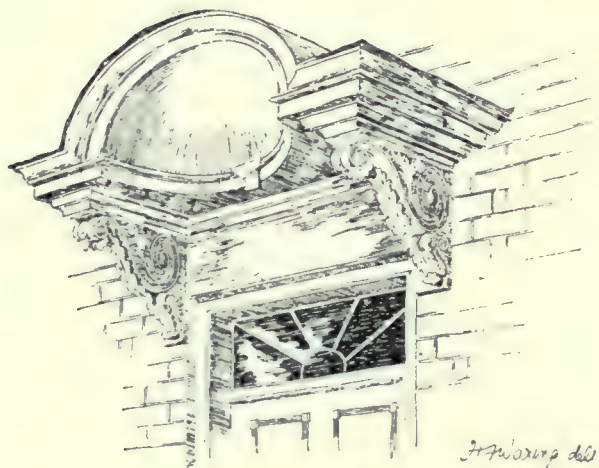


Fig. 1. Cheyne Row, Chelsea, S. W.

THE London door-heads illustrated in this paper are typical of seventeenth and eighteenth century work and are probably chiefly interesting as regarded comparatively, and as evidence of the spirit of the times which produced them. Additional importance however is found in the fact that these examples of ancient work become year by year scarcer, disappearing for the most part into the yard of the indiscriminating house-breaker, and but rarely preserved in appreciation of merit. As architectural features belonging to a time singularly barren as regards London exteriors, they possess a significance generically, which, developed to however extreme degree in modern architecture, is ample in itself. Of late years, when nothing is so characteristic of modern architecture as freedom from traditional restraint, nor anything so notable as the evidences of loving study and admiration of the time-spirit moving in the sixteenth and seventeenth centuries, it would probably be interesting to note the play of fancy given to the reproduction of this feature—the doorway. It is indeed interesting, but there is one restriction which breaks the entirety of the development—the present building-regulation, which now forbids the erection of such a feature in wood. The restriction has been met in many ways,—by the employment of carved brick, stone, stucco and, more recently and with considerable success, terra-cotta. Wood, however, is a material with characteristic limitations and peculiarities entirely foreign to all these substitutes; so the door-head as here illustrated has, so far as London is concerned, come to be a relic of the past, not to be reproduced, save to the arbitrary satisfaction of the District Surveyors. At any rate, work of this nature is never carried out in London now.

It is curious to note that in London domestic work of the

period under discussion, the seventeenth and eighteenth centuries, practically the whole of the external decorative work was concentrated in the doorway and its approach, the iron-railed threshold. Walling, windows, and for the most part the area-railings, were plain and simple in the extreme. Only the actual doorway and the threshold railings, the iron lamp brackets and link-extinguisher were wrought with some generosity of spirit. The magnification of the entry has of course a prime importance architecturally; and into this perception the sixteenth and seventeenth century builders entered fully.

There are still remaining in the older parts of London, streets and courts with door-heads in profusion, but for the most part examples occur in partial solitude, where chance combination of circumstance has permitted of preservation. Particularly in mind at this moment are the districts of the Adelphi, Westminster, Bloomsbury, Chelsea, and the lanes and streets neighboring the various Inns of Court. Deptford, too, south of the Thames, for centuries important as a shipping and ship-building centre, is rich in door-heads: when we remember that this was the English home of Grinling Gibbons, the master wood-carver of English Renaissance, it is easy to conceive that a genius that stamped itself in every cut of the tool would be an influence spreading from whatever centres contained his most notable work. In the City and East End ex-



Fig. 2. Buckingham Street, Adelphi, W. C.

amples are not wanting where, a century ago, the merchant lived with his work and had not been steam-taught to sleep ten, twenty—fifty miles from his ledger.

To consider the sketches here shown: those from Buckingham Street, Adelphi (Figs. 3 and 5), from their similarities somewhat naturally fall together. Features, as they are, of



Fig. 3. Buckingham Street, Adelphi, W. C.



Fig. 4. Great Ormond Street, Bloomsbury, W. C.



Fig. 5. Buckingham Street, Adelphi, W. C.



Fig. 6. Great Ormond Street, Bloomsbury, W. C.

houses of equal date, of one building-scheme, they have so much in common as to lead to the belief, on external evidence, that they are the work of one mind. Buckingham Street was formed, according to Pepys's "*Diary*," somewhere between 1660 and 1684; the old York House, which occupied the site, was then destroyed and residences named "York Buildings" erected on the site. Part of these houses have been rebuilt, but the original construction was so recent that there can be little hesitation in deciding if the original has or has not been preserved; and with regard to the two houses from which these sketches (Figs. 3 and 5) are made, there is every reason to attach to them as date that of the original construction. The date, therefore, of the work in these heads may be stated to be the end of the seventeenth century. It is known that Wren was *persona grata* with the second Duke of Buckingham, George Villiers, who parcelled out the York House estate and sold it in building-plots for these houses, and it is noways improbable that the building-scheme

sideration in the design. As shelter against any but almost perpendicular rain or sun even Figure 3 would be of but slight practical service, while Figure 5 would afford practically no protection at all. At any rate, the suggestion presents itself that the occurrence of these two doorways, coeval, so differently principled, prohibits adhesion, so far as the seventeenth century is concerned, to any theory which would seek to date these features according as they differ in treatment between true weather-fences or ornaments pure and simple.

Quite as frequently as any development of this pilastered type of door-head occur examples where the head is carried entirely on brackets or consoles. Of these Figure 1 furnishes a good specimen, including the effective central concavity. Though examples are obtainable which possess a greater measure of elaboration, there are not wanting in this door-head (Fig. 1) signs of thoughtful and clever treatment; the proportions, as a whole, are pleasing, and there is that successful grappling with the difficulties of a combination of the

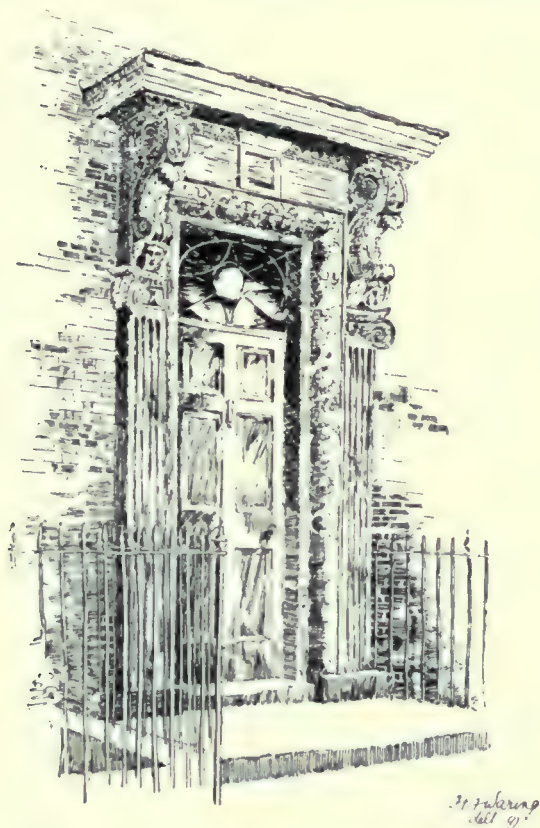


Fig. 7. Great Ormond Street, Bloomsbury W. C.



Fig. 8. Queen Anne's Gate Westminster, S. W.

was placed, in whole or in part, in Wren's hands. Without attempting to state definitely therefore whose hand produced these doorways, there is at least a basis to the presumption that we have in them a relic of the genius of Wren. In themselves they are certainly pleasing; and without an undue profusion of ornament, or on the other hand, anything of the (shall we say?) forbidding character of many of the productions of the Adam brothers, they perform their function with unobtrusive grace and dignity.

To speak of Wren in work of this stamp is to imply the name of Grinling Gibbons, for Wren never lost the chance of creating a beautiful thing in wood or stone, if by placing the work with Grinling Gibbons he could secure it. So when all is said and done, it is to Gibbons and his followers, from Timbs onwards, that we owe all that is best in carving of the times we are discussing. These examples (Figs. 3 and 5), contemporaneous as they certainly are, go to show that even in the seventeenth century utilitarianism was but a small con-

are and the right line which is not always typical of the work of the eighteenth century as a whole. Figure 9, taken, like Figure 1, from Cheyne Row, Chelsea, S. W., is probably later; there is a note of stint in the cornice and a barrenness of spirit in the ribbed architrave that is altogether out of keeping with the elaboration of the consoles. We can imagine that, however greatly the designer may have appreciated the individual good points of designs to which he may have had access, his forte was not synthesis.

The examples shown in Figures 7 and 8 have little in common, save perhaps the degree of their elaboration of ornament. The date of No. 7 is, in all probability, the early eighteenth century; the flat pilasters and Ionic half caps, the curiously heavy composition of the consoles, the break in the frieze and, most of all, the deep carved moulding around the doorway, all tend to place this work in that time. Figure 8 is probably a little later, say middle of the eighteenth century. Elaboration is here carried to a degree almost final:

construction and Classicism are both alike sacrificed to the carver: the pilasters carry nothing and the cornice loses character.

In the example shown in Figure 11, where two doors are grouped in one design, there is room for much admiration and some speculation. In point of date the doors show much of the spirit of the time of Wren: there is in the combination, however, a freedom from classic form and tradition that suggests an affinity to the days of one hundred years ago.

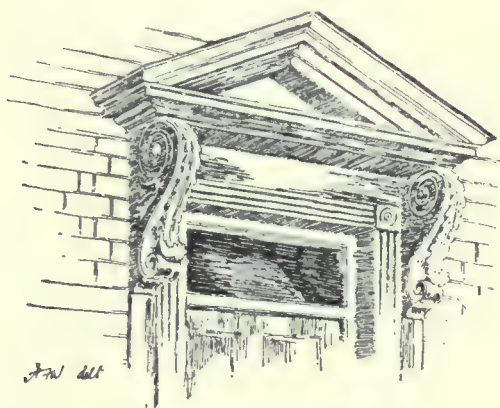


Fig. 9. Cheyne Row, Chelsea S. W.

Pilasters are replaced by long shallow panels, caps are swallowed up by the consoles, small pilasters are introduced at the door-frame to support a fanlight suggestive of Chippendale, and the masks in the centre of each doorway bear an aspect of modernity. Nevertheless the design is striking, and, modern or not, the conception is of one to whom Wren's was a master mind.

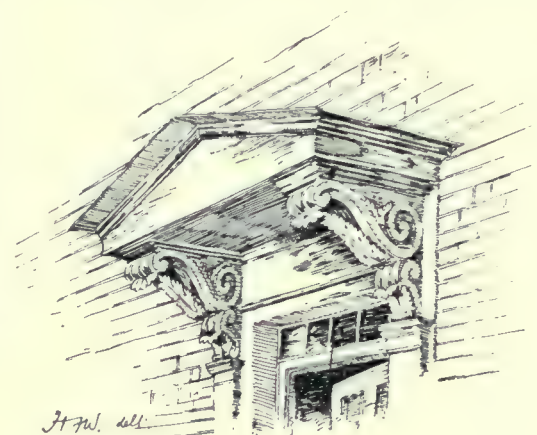


Fig. 10. Great College Street Westminster, S. W.

Figure 4, on page 88, represents a doorway later in date than the Adam period, but probably prior to the last example. The type is of common occurrence, and if there can be ascribed to the designer no great originality of idea, yet the spirit of the late eighteenth century is well expressed in the stricter Classicism and the more traditional proportions. A noteworthy point is the substitution of pillars for pilasters. There is not the dainty economy of the Adam period, but a stolid, less susceptible sense. In useful comparison comes Figure 2, a typical work of the Adam brothers, for the evidence is here happily complete. Classicism more of it, or perhaps because of repose befitting the time against the abandonment embellisher's opportunity: craving for simplicity—the general over-elaboration

Figure 10 is probably not consoles in fact appear so remainder of the work that the more simple over-originally contemporaneous

Figure 6 also is modern. example bears date 1824, of modernity. Adjoining, doorways shown in Figure 4, think that Figure 6 is con- But, on the other hand, this account for an eighteenth-century doorway, and of development, of having us to regard the whole com-evidence, would 1824 appear attach to the origin of this

These examples, then, hazard, illustrate in a pre-swing of the pendulum from restraint to elaboration, and eighteenth centuries, up No doubt, given time and

similar course of development would be traceable in the whole of the architecture of the periods under consideration. At any rate it may be said, without ignoring the splendid works on the history of the English Renaissance already extant, that when the history of the architectural detail of the past three centuries comes to be written, sympathetically and from an impartial point of view, there will be fields for analytical criticism and conjecture as wide and rich, it may be, as ever were explored by the recorders of Classic and Mediæval architecture.

OWEN FLEMING, A.R.I.B.A.



Fig. 11. Queen's Square W. C.

The Architecture of the Eighteenth Century in England.



ARCHITECTURE has its ironies, like any other field of human experience—not bitter ironies, no grim disappointments, no cruelties wrapped in mockery, but only mild, and sometimes gracious, developments of the wholly unexpected; proofs, if proof were needed, that man is no more master of his fate in archi-

tecture than in anything else. In fact, these manifestations show that architecture is a bigger force than man, its creator, and that his little will, for all its pride of power, is only, at its moments of apparent production, giving a bend here and there to the course of a resistless river. Sometimes, indeed, one learns the lesson that the greatest architect is he who helps, not hinders, the stream. The great men are not the men of novelty, still less are they the men of archæology. A dash for originality frequently ends in the production of an unwholesome eddy; conversely, an effort at conservatism leads too often to the formation of a stagnant backwater.



Fig. 1. A Baluster Sunning. Sussex.

Sir Christopher Wren, whom we may look upon, in a sense, as the father of English eighteenth-century architecture, was fully aware of these truths, and he at least was a man who had every excuse for viewing the case otherwise. His education, to begin with, was not architectural: his beginnings of professional life were in spheres scientific rather than artistic. He was tied by no traditions, and fettered by no scholastic or academic chains. He slipped into architecture over the wall, so to speak, like Formalist and Hypocrisy in the *"Pilgrim's Progress."* And if, when he thus came into architecture from the outside, with his open mind and vigorous intellect, he had felt that the right way to go to work was to start fair, free of prejudice, free of tradition, free even of the spirit of his own age, would he not have been the very man to show the courage of his convictions, and to embark on the adventurous career of a new architecture? Certainly he would; but what do we find? Instead of a gospel of freedom and individualism, he wrote these remarkable words:—

"It is necessary for the architect in a conspicuous work

to preserve his undertaking from general censure, and so for him to accommodate his designs to the Geist of the age he lives in, though it appear to him less rational."

Strange words, which show the relation of an original mind to the force of contemporary taste. Nor can it be doubted that Wren's obedience to the commands of tradition was at least as strong as his subjection to the spirit of the age.

Now, the planting in the New World of the civilization of the Old, which took place gradually during the seventeenth and eighteenth centuries, was an opportunity such as man's history has seldom known for the establishment of a new creation in architecture. Here was a chance for the men who say that the vitality of architecture should be proved by its independence of archæology and tradition. So long as a nation remains in its own country, and retains its accustomed civilization, so long, they might say, there is a certain excuse—if not a valid reason—for the retention of apparently meaningless traditions of form.

But here was a new state of conditions altogether. A nation—or rather a selection from various nations, full of vigorous enterprise, and therefore presumably full of the power of origination and of artistic vitality, has transferred itself to a new soil, where it is to live under new climatic environment, and even, to a certain extent, under fresh conditions of state and society. The

apostles of the independence of architecture might reasonably look for a new style under these new conditions. But what is the actual result in history? Truly a wonderful event—a strange and delightful testimony to man's hold

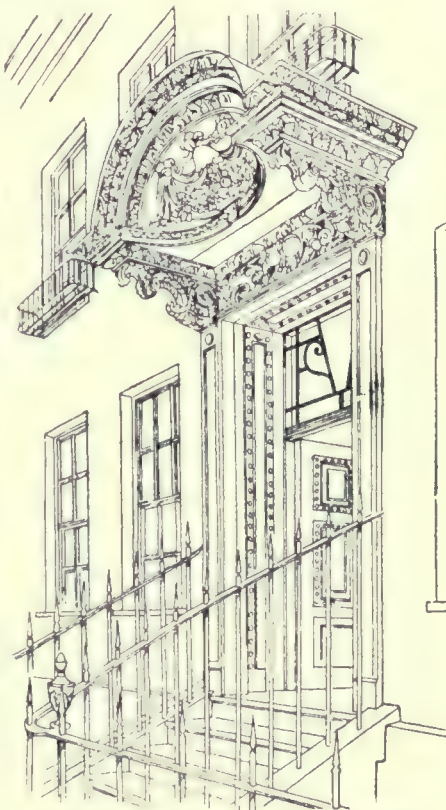


Fig. 2. Number 9 Grosvenor Road, London.

on the past, or shall we rather say, to architecture's hold upon an almost unsuspected part of human nature. The architecture of the New World was evidently to be not merely a continuance of European tradition, but, a greater marvel still, it was to echo in a kind of tertiary Renaissance the Classical culture which Northern Europe had borrowed from Italy and Italy had revived from her dead Roman self. Is this a proof of the strength of old Rome, clamoring in its grave for a share in the new territory, or is it rather a sign that man, for all his radicalism and commercialism and "modern-side" education, has in him, whether he like it or not, whether he know it or not, a latent fibre that must be fed from the ancient culture of the past? I think it is the latter.

I am far from suggesting that the architecture of the eighteenth century which flourished in the British and Dutch homes of the American immigrants is in any large degree identical with the work of Rome, or even with that of fifteenth-century Italy; indeed, if it were, it would give the lie to the undeniable law that true architecture is always affected by geographical and ethnological conditions.

The Georgian architecture—I use the word in its widest the loosest sense—is indisputably genuine architecture, a union, that is, of Beauty, Necessity and Tradition, the first-named resulting from the other two. As such it is distinguishable at a glance, like all true architecture, both from its fore-runners and from its posterities. But I do hold—that its tradition of form, its symbolism and its culture are essentially and excellently Classical. Wherever, in this architecture, forms can legitimately break loose from mere construction, wherever composition stands free of mere necessitudinous building, the expression towards which it strains with all the force of well-tutored simplicity is the manifestation of the Classical. There is here no implication that architecture only reaches its development when it breaks loose from building as such—a doctrine which will sound hollow and untrue in the ears of all truth-lovers, but it is obvious that in all buildings of any generosity, in whatever style, there are

points so emancipated from the exigencies of mere constructional fabric as to give special play to the exhibition of the whims, or, to speak more truly, of the spirit of their designer.

Such points in a Gothic ecclesiastical building are shrines and tabernacles, sedilia and font-covers, stalls, screens and portals: in the Georgian home these play-grounds of free art are found in the cornices, chimneypieces, porches and similar accessories. Perhaps the front door and the mantel, with some special fitness in each case, are the chief means of this expression. Rightly are they the bearers of a special message, being, as it were, the symbols, or, rather, the very instruments, respectively, of outward and inward welcome.

The examples here brought together as illustrations are a mere random handful, taken from a rich profusion scattered all over England, and meant to show how closely the things which to-day are loved and revered in the United States are allied to those beauties of architecture which we cherish as having been enjoyed in this country one hundred and two

hundred years ago. To be sure, they are vanishing, perhaps more rapidly with us than they are with you, but they linger yet, even in certain quiet streets of London, into which one

steps as into an atmosphere of antiquity more insistent in its way than that which pervades the great cathedrals. One feels of a Westminster Abbey that it is in a sense no more old than it is new—it is of all time. A great church built of enduring stone has about it a quality of everlastingness, which likens it to the earth and sky, of whose antiquity there is no more consciousness than doubt. But when, out of some crowded thoroughfare of modern buildings, one branches into a street lined with the comparatively frail homes of five or six generations ago, one feels an overwhelming sense of the presence of one's forefathers. The very fragility of these slender pilasters and delicate mouldings adds to the marvel of their continuity. Their survival

is like the survival of a man. Besides, there is in human nature a kind of contrariety which does not honor antiquity in the direct ratio of years. The Pantheon, even from the point of age, possesses a greater charm than the Pyramids.



Fig. 3. Doorway, West Wycombe, Bucks, 1722.



Fig. 4. A Porch at Alton, Hants.

But I must not write of our eighteenth century as if its architectural work were all of the minor domestic type. Undoubtedly there is a great architectural importance in the simpler domestic work of the period, which, if it had no other claim upon the attention of the architectural historian, might well be held up to admiration for this, that it was a style which, in spite of its original foreign extraction, became truly vernacular. There subsisted, in those times, between architect and workman an understanding, which can hardly be said to exist at the present time. Partly, no doubt, owing to the limited range of design, and partly to the comparatively small field of antiquity open to the pursuit of the designer, it became possible for workmen of intelligence in various trades—but especially in those of the joiner and mason—to have at their fingers' ends a knowledge, and an accurate knowledge, of the mouldings and features of which their architects were making use. Nay, more, it is the result of this intimate knowledge on the part of the workman that the humbler buildings of the town and the village (which were often, no doubt, in those days, as in our own, constructed without the intervention of an architectural designer at all) have about them that undeniable stamp of correctness of design which, whether you are pleased to call it archæological or not, results in something uncommonly like a display of good taste.

The architecture of the period was not, I was beginning to

looked upon as a direct outcome of Wren's accustomed manner, which in turn may be termed a consequence of Inigo Jones. In this work, too, in the monumental and palace architecture as well as in the domestic, the study

and proficiency of the individual workman was a large factor in the success of the art. This point has been well brought out in Mr. Reginald Blomfield's excellent work on the Renaissance in England, which affords the best available summary of the architectural facts of the century we are discussing. One might be tempted to say that this period of architecture had two sides—on the one hand the correctness of Wren, and on the other a Dutch importation which gave character to the humbler street architecture. But we find that Wren himself, after the accession of William and Mary and the consequent introduction of Dutch taste, was among the first to borrow his architecture from Holland, and may thus be said to be himself the father of both aspects of eighteenth-century British architecture. The names of architects associated with the early Restoration are

not conspicuous, but we might mention among them such workers as Bell, of King's Lynn, who executed various works in his own neighborhood, including the well-known Custom-house in his own town, and a picturesque church at North



Fig. 5. Door-Head. Hastings.



Fig. 6. Chimney-piece: High Wycombe, Bucks.



Fig. 7. Chimney-piece: Halton House, Hastings, Sussex.

say, entirely of this minor domestic type. Side by side with the simpler house-buildings the century witnessed the development of a greater Classical style, which, but for certain lapses, one might call Palladian, and which might be

Runcton, dated 1713, that may be looked upon as a type of those Georgian churches (sometimes rather quaint than beautiful) which the architects of the Gothic Revival did their best to sweep from the land. The great names which succeeded

Wren's are, of course, Vanbrugh and Hawksmoor, whose works I imagine have but little parallel in the architecture of America. Vanbrugh's palaces—though his reputation has suffered from too general an application of his well-known

which cannot be said to have any true affinity with the American "Colonial" work—but there are still two names among the producers of what I have styled monumental architecture which deserve a passing mention, the names of Dean



Fig. 8. Offices in High Street, Lewes, Sussex.



Fig. 9. The Vicarage, Lewisham.

epitaph—must be acknowledged to be heavy buildings. The less-known example here given (Fig. 16, Page 97) is lighter in character than the more celebrated Blenheim and Castle Howard. Hawksmoor's genius is in many ways more attractive, and certainly more inventive. His church in Spitalfields—the spire of which (Plate 39) is of a most unusual type—can certainly not be objected to on grounds of dull formality, nor can the familiar front of St. Mary's Woolnoth, near the Mansion House, which so nearly suffered destruction a few years ago in the interests of railway traffic.

Of all the stars that had power to make their light seen in the wake of Wren there is, perhaps, none brighter than James Gibbs. It was his cultivated genius that made itself known in the Church of St. Martin, in Trafalgar Square, in the beautiful St. Mary-le Strand (Plates 32-34), which blocks with a gracious interference the busy crowd in one of London's densest thoroughfares, and also in the Radcliffe Library (Fig. 19)—a circular building of wholly unusual design which occupies a quiet square in the collegiate city of Oxford. Gibbs had other opportunities of conspicuous work, notably the Senate House at Cambridge, but none of his buildings exceed in beauty and in classic refinement the two London churches or the Oxford Library. I have no wish to take the reader through a list of English eighteenth-century architects—some of the best-known names come indeed at the close of the century, and, therefore, belong to a period

Aldrich, of Oxford, and of John Wood, of Bath. The former is a brilliant example of the architectural amateur. Holding the Deanery of Christ Church, which implies not so much an ecclesiastical appointment as the mastership of the College of that name, Aldrich may be supposed to have had occupa-

tions enough to leave little time for artistic hobbies. But he was a man of unusual versatility—not only was he a good classic scholar, he was also a logician, and wrote a treatise on logic which remained for many generations of students the standard text-book. He was no inconsiderable musician; there is at least one psalm-chant and more than one anthem due to his skill as a composer, and with all these many fields of energy he still found time to handle architecture also, both from a theoretical and practical standpoint. His "*Elements of Architecture*" written in imitation of Vitruvius, and written in Latin, too, is, to be sure, pretty nearly forgotten—being rather elegant than useful; but his buildings, chief of which is the Church of all Saints, in High Street, remain as enduring memorials of his academic power in an art which but few amateurs have successfully invaded. It is not known to what extent Dean Aldrich had professional



Fig. 10. House at Guildford. [Date 1731.]

aid in the working out of his designs, but no architect's name has ever been connected with them and no tradition has ever assailed his claim to at least the leading share in the buildings with which his name is associated. I am glad to remind Americans of Dean Aldrich's claims.

John Wood was an artist before whom exceptional opportunities were spread. It is not at all clear where he learned his architecture, and he appears to have started life as a road-surveyor in 1727. But he found himself in Bath at the time when Bath was waking up to the possibility of getting itself rebuilt, and under the patronage of Ralph Allen, an enterprising owner of property and, which is more important, an owner of quarries, he was enabled to put an entirely new aspect upon an old town. The most conspicuous of his works was Prior Park, a magnificent residence, with a hexastyle Corinthian portico, outside the town; but his genius was more exhaustively taxed in the schemes for laying out streets and squares in the city itself. In this work Wood (who was practically the pioneer in England of combined composition in street architecture) exhibited the most fertile ingenuity. His squares, his terraces, his crescents and his circular colonnades are masterpieces in their way and evince a brilliant talent in the exceptional art of architecture on a comprehensive scale.

But it is time to leave the consideration of the monumental art of the century and to look to those similar buildings which in their, often nameless, obscurity may really be said to form the backbone of English eighteenth-century architecture. In passing on to them, let me merely mention two examples of which illustrations are here given. One is the colon-

nade, or entrance screen, at Syon House on the Thames (Plate 15), and the other the Church of All Saints at Northampton (Plate 15). The colonnade is, strictly speaking, too late for our period, belonging, as I suppose, to the time, if not to the actual handiwork, of the Brothers Adam, but it is so elegant an example of the century's idea of domestic

magnificence and, for that matter, so good a piece of art, that I have no mind to leave it out of this collection. The Northampton Church, on the other hand, is, I think, Stuart rather than Georgian, but it is a rich and characteristic specimen of the way in which the architects of the English Re-

naissance laid Classic hands on the hitherto Gothic domain of the church. I wish in this connection that I had an illustration to offer of the small and interesting church of Little Stanmore, near Edgware. It has an ancient Gothic tower, but the entire nave and chancel, within and without, are of the strictest Georgian Classic. Tradition, perhaps falsely connects the church and its organ with Handel, and the churchyard contains the grave of the supposed impersonation of Handel's "Harmonious

Blacksmith"; but be the tradition true or false, the church in its design is a near counterpart in architecture of that academic spirit which prevails in Handelian church music.

Midway between the monumental buildings of the eighteenth century (the churches and mansions) and the humbler domestic architecture stand the town-halls of small market centres and the multitudinous almshouses. The town-halls are very characteristic and often very beautiful examples of the century's work. Among the best of them is that at Abingdon (Plate 19), near Oxford, an out-of-the-way building which is

sometimes ascribed to no less an author than Vanbrugh. It is extremely graceful, and its air of rather excessive correctness and propriety gives it just that seal of distinction which should differentiate the home of the *community* from the homes of its component *individuals*. Its correctness is tempered, oddly enough, by a very unusual



Fig. 11. A House in the Close, Salisbury.



Fig. 12. School house, Cranbrook, Kent.

departure from Classic rule. On each of its sides the centre is occupied by a "solid," not by a "void"—whereas the laws of composition call for an arch in the centre—never a pier. The Council Chamber at Chichester (Plate 19) has the same air of solemnity without the same grace. It seems hardly able to accomplish its own Palladian intentions, and the gruesome lion which surmounts its top gives a bathos to the composition which one would not expect. The century is by no means weak in carving, least of all in heraldic carving; the stone unicorn (Plate 17) from the Carlisle Parade, Hastings, and the two examples of Royal Arms from Cranbrook and South Molton (Plate 17) are quite enough to prove that the sculptors of the Georgian period were real masters of a conventional school of animal carving which has seldom been surpassed. The same excellent power is displayed in the cartouche (Plate 17) from the South Molton town-hall (Plate 19), doubtless an effort by the same hand that carved the Royal Arms. The town-hall itself is a good specimen of its kind



Fig. 13. Newby Hall, Yorks. By Campbell. [Date, 1720.]

High Wycombe (Plate 20), if simple in its upper story, is more ambitious in its arcade, which shows a clever arrangement in the grouping of the columns, whereby the additional stability required at the angles is obtained without solid piers. The roof-lantern here is especially graceful, and I am

glad to be able to give a photograph of it in detail (Fig. 20). The town-halls here exemplified are but a few examples out of a great profusion of such buildings that are to be found in county towns all over the country. Not less numerous and not less interesting are the almshouses, of which in some towns several examples are to be found. Salisbury, for instance, has three or four, and many other places can show two or more. The College of Matrons (Plate 23), just within the precincts of the

Cathedral-close at Salisbury is, at least outwardly, a building typical of its class—so also, in a less ambitious vein, is the Banks Almshouse, at Maidstone (Fig. 21), which dates from 1700. The little lantern (Fig. 18), bearing date 1707, is from a similar building—Christ's Hospital—at Abingdon,

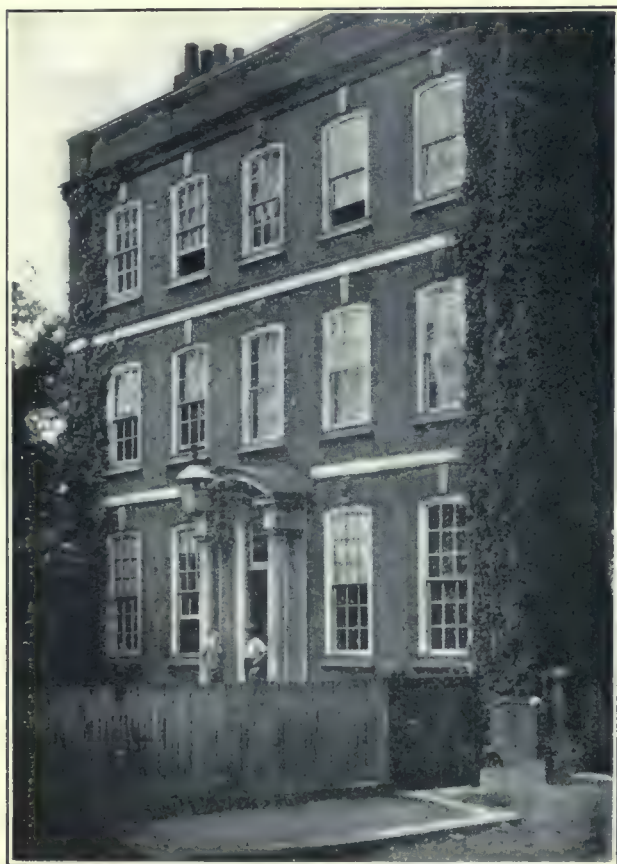


Fig. 14. House at Brentford, Middlesex.



Fig. 15. House at Alton, Hants.

—a typical façade with a main story of Corinthian pilasters standing on a basement formed of the inevitable town-hall arcade. The pilasters and their entablature are surmounted by a good pediment, and above the roof is an attractive clock-turret with a weather-cock. The Rye town-hall (Plate 19) is an example of a rather simpler treatment, and so is the well-proportioned building at Witney (Plate 21). That at

and the courtyard view of the Tomkins Almshouses (Fig. 22) shows a rather later building in the same town.

The coaching-inns of the towns on the old highroads are often of very good architecture, but few of them are so ambitious as the well-known "White Hart" at Salisbury.

I am fortunately able, owing to the industry of Mr. Galsworthy Davie, whose wandering camera seems never to let a

good thing pass, to give many examples of ordinary street domestic and shop architecture. It would, I think, be undesirable and unprofitable for me to attempt to allude in writing to each of these illustrations. They tell for themselves their own tale of quiet beauty, and bear an eloquent testi-

would enter this rural parlor, no doubt, from a green lawn in a walled orchard—and making your way to the window-seat would find yourself looking out onto the bustling little street. It is this happy combination of business and seclusion, of town and country, of garden life and street life, which is the



Fig. 16. Oulton Hall, Cheshire. Sir John Vanbrugh, Architect.

mony to the age of cultured gentility which they represent. We may have surpassed our forefathers in some qualities of mind and intellect, but there is, to take a single example, a spirit of gentlemanly confidence about the really handsome Lewes shop-front¹ (Fig. 8) which, to my mind, entices customers quite as readily as plate-glass and stanchions can

key to the amenity of Georgian existence. Folk realized in those days that it was alike a great convenience to live in a street, and a great hardship to live without a garden—with the result that their front doors were placed on the pavement and their back doors were practically in the country. The town of Lewes is laid out entirely on this principle, and the



Fig. 17. Hampton Court Palace. Sir Christopher Wren, Architect.

do. The bay window at Rye (Fig. 23) is to me a particularly fascinating product of the art of the period. It is not a house window, but the window of a garden room. You

¹This shop-front might be accepted as the archetype of the "swell front" once so familiar a feature of Boston street architecture.—Ed.

result is that it consists mainly of two parallel streets with a tract of green country between them. Nowadays the increased value of land renders such an arrangement unduly costly, and we have had to face as a result the growth of suburbs. It was practically only in London that the suburb took its rise as early as the middle of last century, and it is

fair to own that when the value of land began to produce this result in our crowded capital it did not produce it in its modern form. The villages around London which became the rural homes of London merchants knew little of our modern rage for purchasing a plot, planting a house at the back of it, and devoting the rest of the site to a serpentine carriage-drive. The man of the eighteenth century, in his suburb as in his town, was content to put his door on the street and to use the whole of his unoccupied land as secluded garden.

I had hoped to be able to offer a photograph of a typical English street of the eighteenth century. I should probably have taken my example from Blandford, a little Dorsetshire town which had the misfortune to be entirely destroyed by fire about the year 1740, with the fortunate result that, having been entirely rebuilt at that date, most of its houses have managed to survive to the present day, thus presenting a homogeneous collection of Georgian town architecture. I have, as it happens, failed in this attempt, but I am able to show instead a view of Northbrook Street, Newbury (Fig. 34), which, though marred by some modern interpolations, gives something of the effect of one of these old-world thoroughfares. Newbury further provides a good example of an eighteenth-century bridge (Plate 25). Great pains and no little art were expended on bridges during this period. They were recognized as occasions for a certain amount of

the main entrances to the town, is a good instance of Georgian design in this class of work.

The age was not one of great ecclesiastical fervor, the rebuilding of the London City churches being a result rather of the accident of the great fire than of any ecclesiastical spirit, and we must not, therefore, look for much display of art in church fittings, but there are certain notable exceptions. In metalwork, some of which was ecclesiastical, the century is very strong. The two chandeliers, Dutch in character, here illustrated (Figs. 29, 30) are as good as they need be and are worthy of the excellent standard which prevailed in smiths' work generally. All kinds of grilles (Fig. 35 and Plate 29), whether as chancel-screens or entrance-gates, were carried out during this period with noticeable skill, and Wren himself was in this, as in other departments of his art, the father and forerunner of his successors. Pulpits and stalls were sometimes moderately well executed. Not many altars date from the century, but there is a good one at Rye, if somewhat unusual in its design. It will be seen that the frontal, baffled by the disregard of precedent displayed by the table, has solved its difficulty by getting inside (Fig. 32)!

Finally and fittingly let me end these examples with the tombs (Plate 35). We have seen the Georgian man in his home—be it a palace in a park or a house in a street; we have noted the warm welcome of his court and of his hearth;



Fig. 18. Lantern: Christ's Hospital, Abingdon.



Fig. 19. Radcliffe Library. James Gibbs, Architect.



Fig. 20. Cupola: Town-hall, High Wycombe, Bucks.

architectural display, and the necessity for stout stone-constructions together with the need of a balustrade has generally led to their having a certain Palladian character. The Chester Bridge, familiar to many a newly-landed American tourist, which carries the high-level wall walk across one of

we have looked at his church and at his council chamber: we have seen the inn that welcomed his prosperity, the almshouse that sheltered his adversity; we have passed in review his colleges and his schools. Let us now, for an ending, follow him to his grave. Even there he lies beneath the touch

of that old humanity which graced the accessories of his life. A Classic baluster (Fig. 1) bore the gnomon on which the sun marked his fleeting days, a Classic console decks the angles of his tomb and a Classic cornice rims its heavy lid. And if, as well might be, his virtues and the grief of his posterity called for some record within the church's walls that should

outlast the weather beaten panels of the sepulchre outside, there was placed in aisle or nave same graceful composition of Ionic or Corinthian forms (Fig. 36) which framed a story of his living and dying, written as often as not in the very tongue of ancient Rome.

PAUL WATERHOUSE, F.R.I.B.A.

[THROUGH unfamiliarity with the physical requirements of book making, Mr. Waterhouse, in his modesty, has cut his paper short before providing matter enough to "carry" the illustrations that accompany it, no one of which can be spared, and obviously long before he had said everything about his subject he would like to say and which we and his readers can only regret that he has not said. It is, however, a matter of gratulation that we are able to satisfy the printer's requirements by appending to the foregoing paper parts of an article written upon a cognate subject by Mr. Waterhouse and published in the *Architectural Review* (London) a year or two ago.—Ed.]

"The Palladian dictum that the door is to be proportioned to the magnificence of the owner is one that has found general modern acceptance, though perhaps not exactly in the original sense. A door being primarily an entrance for men, there underlies our thought of every door the consideration that its size has been regulated by the human standard

need be, but that the other is the abode of a stiff-necked and high-headed creature who adds to his own height by a silk hat, and to his wife's by heels and feathers. This is the rudimentary application of the Palladian theory removed only one stage from the wigwam phase of civilization when, maybe, the chief had room to go into his hut on his knees, while his subjects crawled in like the serpent upon their—watch-pockets. But the Palladian theory goes farther, and takes account not merely of modern devices for adding a fraction of a cubit to man's stature, but also of those less measurable attributes, such as worth and wealth, which differentiate human beings more surely than feet lineal. . . .

"I suppose that the humanity of doorways has never been better emphasized than in the English architecture of the last century. The early days of the English Renaissance



Fig. 21. Banks Almshouse, Faith Street, Maidstone. [Date, 1700.]



Fig. 22. Tonkins Almshouse, Abington. [Date, 1733.]



Fig. 23. Bay window, Rye, Sussex

You see a door six feet high in a cottage and one eight feet high in a villa, and you conclude from the contrast that the one is inhabited by a being of normal size who will stoop if

showed, as regards external architecture, no excess of modesty. We may without calumny brand the sixteenth-century elevations as meretricious. With the next age came chastity,

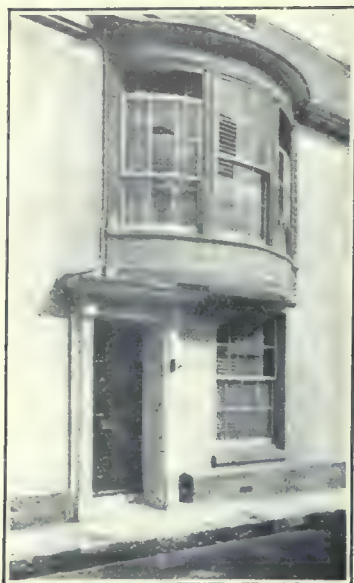


Fig. 24. Bay-window, Saint Cross, near Winchester.

'Brothers' personally, but neighbors in time—who recognize propriety of composition by tion, were not the men to for- In the bleakest specimen of if it be of the good period, tion—often a very hearty theory, or tradition, that the of the inside whose duty it is welcome to the passer-by, and the hospitality within.

"The mere function of ringing and door opening pro- ality. The very houses where knockers, and where the door- the floor of one room before same amenity. Shelter, or forded as the one external

"In houses of more pre-

Inigo Jones and his Palladianism bore the mark of comely propriety. The next age, the age of Anne, was prim, if you like, and eminently modest—but it was reserved for the reign of the brothers Adam and their contemporaries to reduce elevation (or exalt it) to prudery. They at least were no Pharisees. We can level against them no taunt of whitened sepulchre nor suggestion of inward uncleanness of cup and platter. Within all was fair and rich, delicate and elaborate—but without—what? Sometimes the grandeur, recognizable, if restrained, of Fitzroy Square and Portland Place, but more often the prudent monotony of Harley Street.

"I will not stay here to discuss whether it is altogether ignoble to consider that architecture may be composed of stock bricks and rectangular holes. I am not sure but that there is a nobility of asceticism here which stands on a high level; with this, however, I will not make our concern. I am only anxious now to give attention to the fact that the men of this school,—not merely the



Fig. 27. Bay-window, High Street, Guildford.

their contemporaries and nized the possibility, nay the sheer undecorated fenestra- get the door and its humanity. 'brick and hole' architecture, there is at least some recogni- recognition—of the admirable front door is, so to speak, a bit to come to the front with a to show without some touch of

giving shelter between bell- vides an initial excuse for geni- bells are absent and even opener has only to step across the visitor is let in, profess the pretended shelter, is often af- luxury of the house....

tension, a favorite device in



Fig. 25. Shop-front, High Street, Lewes, Sussex.

all parts of England is the well-known and graceful shell. The examples ¹ here given illustrate this familiar friend beyond need of description. A bracket on either side, springing either from a pilaster or from a less ambitious jamb, supports the angles of the shelter, the mouldings of which between the supports recede in a semi-circular form. Upon the basis of the curved plan thus formed is erected—if one may apply such a term to vacuity—a hollow, which takes approximately the shape of a quarter sphere. When it is added that the brackets carry all the foliage they can, that the framework of the whole is composed of the formal delicacies of a Roman cornice, and that the hollow is imprinted with the convolutions of a conventional shell, all has been said by way of description that can be said, except by drawing. But there is an inner sentiment in the thing that cannot be passed over, any

more than it can be drawn or described. In itself it is a cardinal proof that your Englishman is, or at one time was, no utilitarian. The 'shell porch' is as arrant a piece of useless beauty as you may lay your finger on in a long search. Its



Fig. 26. Bull Inn, Guildford.



Fig. 28. House at Battle, Sussex. [Date, 1700.]

¹Plates 6, 8 and 10, Part VIII.

logical origin, to be sure, is the board and bracket which, in simpler doorways, keeps the rain off the waiting visitor. To this simple expedient art has, bit by bit, added the luxuries of beauty, twisting and turning first one feature and then another, until, as result, a composition was produced whose fair and fascinating outline merited adoption and repetition. But in the march of beauty, how far has the claim of function been forgotten! Ours is a country neither equatorial nor windless, so that neither sun nor rain are vertical in their attacks. It comes to pass, therefore, that the man at the door, unless he chooses carefully his hour and his day, will get neither shade nor shelter from the fair white woodwork which sits like a smile on the face of his friend's abode. Thank Heaven there are better things in this life than commodity and common-sense, and thank Heaven, too, for the 'shell porch,' which is evidence in point. . . .

"This is no historical account of doors and doorways, nor even a logical one, else I would accuse myself of violated precedence in plunging thus early into the advanced glory of the shell. I should have spoken earlier of what one may call 'entablature doorways' in general. I say entablature doorways, not columnar doorways, because there are many examples that enjoy the entablature without columns, and in the majority of cases where a columnar treatment is used pilasters are substituted for the round pillars of stricter architecture. . . .

"The door of the Brentford house,¹ which boasts what one may call the Adamite version of the Greek Corinthian, is obviously more decorous. The modillions to be sure are missed, but their absence is more than made up for by the brilliant chastity of the whole composition. There is one fault, small but awful, which a layman's eye would perhaps pass over—the slight excess in the diameter immediately above the necking of the capitals. This is no doubt a crime rather of execution than of design, but it is a lamentable defect in a work of art whose niceties are as delicate as the beauty of a face. . . .

"From examples of this sort, where the columns stand free, it is but a step to a simpler and less functional, but scarcely less beautiful, type, in which the columns are attached to the face of the wall. Here, as in an example from

Dorking, utility gives way wholly to ornament. There is no pretence of shelter; the entire composition, columns and entablature, has become frankly a framework, and nothing more. Were I called to choose between these two, I would be honest, give up the choice, and clamor for compromise.

"The next stage in the development (if I may continue this process of evolution, which is possibly logical, but not necessarily historical) is the reduction of the attached columns to mere pilasters. I confess a preference for other types, but this is no implication that I deny the beauty of this one.

"Of the doorways that altogether discard the column, even in its pilaster form, there is no lack of examples. Their habit is to carry a more or less projecting cornice on a corbel or console. Sometimes these corbels take their bed on a plain face adjoining the door-frame, sometimes upon the frame itself—sometimes upon a sort of parody of a pilaster. There are cases in which cherubs form a part either of the supporting members or of the decoration, being, no doubt, a Protestant version of the blessing which the Roman Church invokes in the words

'Inter parietes domus istius angeli Tui lucis inhabitent.'

"I will now go back to a rich example at Groombridge Place²—rich, not in the overlaying of decoration, but in the multiplicity of simple parts. It is, in fact, not a porch but a colonnade, or, rather, it is a mixture of both. Architects will at once notice a remarkable feature in the composition. The entablature is level, while the balustrade rakes with the steps, and yet two of the columns are based at the lower and six at the higher level. How are the proportions manœuvred? Briefly, by a disregard of the orthodox dimensions which, oddly enough, is in this case acceptable. The taller columns are even ten diameters high—the smaller just nine. It is possible that the effect from the outside, where the difference is abetted by the diminution of perspective, is better than the appearance from within,

where the two would run counter. I cannot say, for I know it only from photographs.

"But we have been dealing in details, and have lost sight of the door-humanity. Where, you will ask, does the humanity come in in the examples before us? That is more than I can tell any one who doesn't feel it for himself;

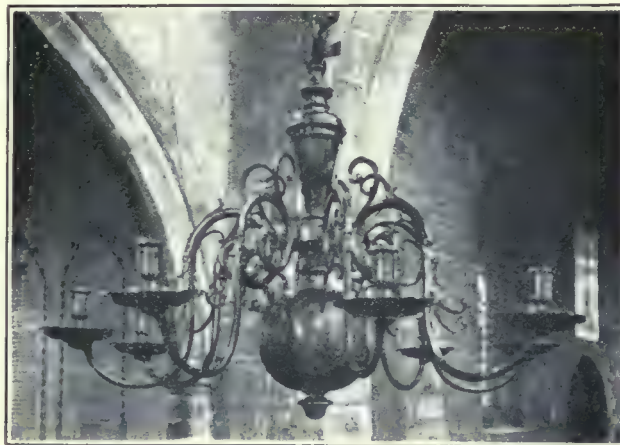


Fig. 29. Candelabrum: Church of St. Mary, Horsmonden, Kent.



Fig. 30. Candelabrum: Northam, Sussex.

¹See cut on page 102.

²See cut on page 103.

but I can suggest a point-of-view from which it will become visible to most people. Do you notice that the houses on which these doorways grow are very largely buildings of extreme simplicity? They have perhaps a bit of extravagance about their eaves-cornices, but their walls are mostly plain brick, and their windows plain openings formed in the simplest fashion of which their material admits. But what of the doorway? It could have been a plain opening, too, — a severe oblong, with a square brick arch atop and plain brick sides, filled with the simplest possible framing of wood that would keep out thieves and weather. Had it been so it would in many of the examples have only been in keeping constructionally with the ascetic character of the rest of the work. But what do we find instead? — elaboration, expense, excess, *affectation* (if you dare to use the word when you should say, rather, studied grace), and sometimes frivolity. These qualities, what are they but human? What you find in these doors is no rule-of-thumb from the polytechnics, no mere offspring of builder's craft and borough by-laws, but a bit of pure human effusion. Let us go farther and strain a point, for what good



Fig. 32. Altar-table in North Chapel: Rye Church, Sussex.

is there in points if you can't strain them? You know what 'humanity' meant among the Quattrocentists. To-day, at Oxford, we keep that meaning alive in giving the name of *literæ humaniores* to the whole wealth of Classic literature and the histories and philosophies which it contains. It has been well said that the two great discoveries of the Renaissance were the discovery of the world and the discovery of man. And the man whom the men of that day found was no new man, but the old Adam of Greece and Rome. Humanity with them was Classicism: the humanists indeed were students of man, but the man-nature they studied was the man of their own dead Italy and the man of Hellas. Now for our stretched point, if, indeed, it can be said to be stretched: the door of these last-century houses is certainly *human* in the sense that it, most of all features of the house, breathes a spirit of Classic tradition. We live among miracles, and so rub shoulders with the marvellous that we deny the wonder of half the portents which lie under our noses; but of all the astonishing things that a traveller hurries past as he finds his way through remote country villages and little sleepy market-towns, there is to

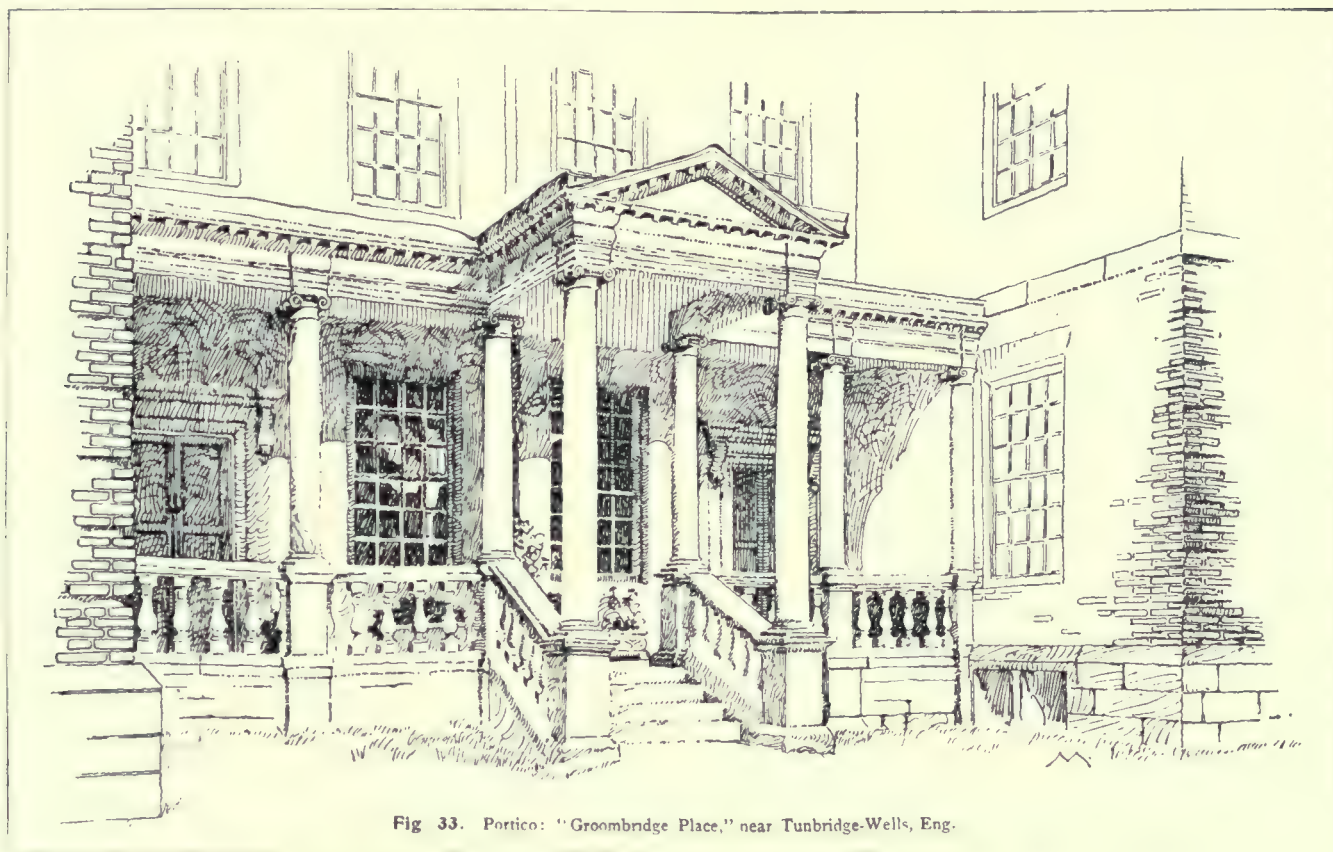


Fig. 33. Portico: "Groombridge Place," near Tunbridge-Wells, Eng.

my mind nothing so amazingly incredible as the ubiquitous witness of that fantastic and lovable revival which took place between the shores of the Adriatic and the Mediterranean, four hundred years ago. And in all this multitude of testimony there is nothing that bears its part so bravely and so consistently as the front door of a solid, stolid insular Briton's house. Here, if anywhere on the face of a home, however simple, is found the opportunity for Latinism—or, if you will, for humanism; and thus it comes about by a chain of circumstances too strong to be resisted and almost too mar-



Fig. 34. Northbrook Street, Newbury, Berks



Fig. 35. Iron Gate, the Temple, London

'By permission of Mr. T. Hawkins.

vellous to be believed, that here a farmer, there a country doctor, now a publican, and now a grocer cherishes upon the countenance of his simple abode (or possibly only tolerates, but still maintains) the faithful echo of a great Italian culture which in itself was the echo of the art of two great dead nations. How appropriately the butcher, the baker, and the candlestick-maker of many an unlearned hamlet might stand in his porch in all a Briton's pride and say for himself, in more senses than he will ever understand (and in a language whose very survival is a proof of my contention), that world-known

saying, which an old suburban tossed across the garden-wall in one of Terence's plays, '*Homo sum humani nihil a me alienum puto*,' which being interpreted, in a free kind of way, runs, 'I am a man, what more do you want by way of excuse for my pilasters and entablature. My good sir, they are but humanities.'

"Some may think that the door-designers who have been content to cling so closely to a limited range of types give evidence of a deficient fancy, and therefore of a deficient art. We know that identification of the power to design with a capacity for novelty and change. It is the very proof that the secrets of art are not the property of the multitude. The patient iteration of acknowledged beauty, the faithful continuance of tradition, the humility which seeks rather the production of excellence than the notoriety of novelty—all these are badges, not of mediocrity but of that gracious continence which is the very mother of good art."



CHIPPENDALE'S SHOP.

ADMIRERS of Chippendale furniture may be interested to know that the curiously-carved stone doorway left temporarily standing at 60 St. Martin's Lane, Charing-cross (the adjoining property having been demolished) was once the entrance to Chippendale's workshops and timber-yard. Chippendale's great rival, Cobb, had workshops not far away, at the corner of St. Martin's Lane and what is now Garrick Street.



Fig. 36. Memorial Tablet. Atherington Church, North Devon, Eng.



WREN'S LONDON HOUSE.

THE dwelling of Sir Christopher Wren is now a national school in Botolph Lane, London. The house still contains a finely-carved wooden staircase, but his private chapel has become a warehouse, with a window over the ceiling. Near by stands the church said to have been designed by his daughter, and which is peculiar in that the stone of which it is built remains white to some extent in spite of all the city smoke.



A Triad of Georgian Churches in London.¹

ST. MARY-LE-STRAND.²

[1714-23.]

"ALTHOUGH the present building, of which Gibbs was the architect, was one of the fifty new churches ordered to be built in certain populous localities, it represents a greater antiquity: for there had been an ancient church, not exactly on the same site, but at no greater distance from it. Stow calls it 'the parish church of the Nativity of our Lady and of the Holy Innocents of the Strand,' and further states that it was also known to some as the church of St. Ursula, from a brotherhood kept there.'

"Nearly the whole parish belonging to this church, together with the church itself and its churchyard, Chester's or Strand Inn and Worcester's Inn (belonging to the bishop of that see) and the tenements annexed, were all destroyed by the Protector Somerset, about the year 1549, and upon the levelled ground he built his stately palace, called Somerset House. The parishioners, being thus deprived of their church, had to go elsewhere, a state of affairs that lasted until 1713, when, the neighborhood having in the meanwhile become more populous, one of the first duties of the commissioners was to assign a new district, or parish, and build a church, to be named after the old church of St. Mary.

"The site chosen was in the widest part of the Strand,

¹Mr. WATERHOUSE's brief references in the preceding paper to the three great architects of the period, Wren, Gibbs and Hawksmoor, lead us to incorporate here the following extracts

from Birch's "*London Churches of the Seventeenth and Eighteenth Centuries*," together with their related illustrations.—ED.

²Plates 32-34, Part VIII.

nearly opposite Somerset House, where the maypole, and in much earlier times a stone cross, had stood. The maypole was moved a little farther westward, where it had but a short existence, for it was abolished five years afterwards. Sir Isaac Newton obtained possession of it from the inhabitants, and it found its way to Wanstead Park, where it became the support, or stand, for a large telescope.

"The new church, of which the foundation-stone was laid in 1714, was consecrated on January 1, 1723. Like Gibbs's work generally, it is almost pedantic in its close adherence to the rules of Classic art, and lacks the masculine vigor of Hawksmoor. It is a beautiful church, perhaps finer externally than internally, and its happy contiguity to Somerset House, together with its own commanding position, render it one of the most prominent and best seen of all the London churches, and it would be the grossest act of vandalism to remove it; yet, unhappily, more than one attempt to do so has been made. In plan it is a parallelogram, some 64 feet in length by 38 feet in width. The chancel, better developed in this than in many contemporary buildings, terminates eastward in an apse, and is flanked on each side, north and south, by two rather diminutive vestries. The arrangement at the west end is peculiar, for the tower is considerably broader from north to south than from east to west, and there are vestibules on each side (similar to the vestries at the other end), in one of which is placed the staircase giving access to the west gallery. The west door is preceded by a semi-circular porch or peristyle of Ionic columns. The floor of the church is well elevated above the street level, and a handsome flight of stone steps leads up to it, following the same lines as the porch.

"Externally, the church is of two orders—Ionic below and Corinthian above. Both have their proper entablature, the latter being finished on the north and south sides with alternate angular and circular pediments, and with a stone balustrade and vases, continued all round the building. The spaces between the columns on the upper stage have well-designed and well-proportioned windows, while the lower stage has semi-circular niches and no openings but to the vestibules, so as to shut out the sound of the street traffic as much as possible. The lower entablature is carried round the porch, which is finished by rather a flat half-domed top, carrying an urn. Originally a statue of Queen Anne stood on this half dome, but the statue was removed and the urn substituted not long after its erection. There is a tradition that this statue was again set up at Queen's Gate, Westminster, and in this new position was placed against the wall to conceal the fact that it was unfinished, the back being left in the rough only. A very sad accident, which led to fatal results, happened in connection with this church at the proclamation of peace by the heralds in 1802. Some people were on the roof of the church, and leaning on the parapet, when one of the vases gave way in consequence of improper dowelling, and fell on the heads of those below, killing two outright and two others eventually succumbing to their injuries. When officers were sent up to arrest him, the author of the catastrophe was found to have fainted from horror. The tower, which is shown so completely in the plate that a detailed description is unnecessary, has a very imposing appearance, when viewed from either the east or the west, but the reverse when seen from the north or south, as it is so much narrower on these sides. For this defect Gibbs is scarcely responsible, as when he designed the church it was intended to have a small western turret only, and a grand monumental column, 250 feet high, surmounted with a statue of Queen Anne, was to have been erected some 80

feet in front. The stone was actually obtained for this, but the queen died, and the commissioners fell back upon a design for a steeple to the church and, although the building had already advanced some 20 feet out of the ground, Gibbs had to work his existing walls in so as to carry the steeple.

"Considering the richness of the architecture employed externally, the interior is disappointing. The main ceiling is an ellipse, and is covered with small panels or coffers, groined over the windows, while the chancel ceiling, which is lower, is a semi-circle in section. The double order is also used internally, for the walls are in two divisions, and Corinthian pilasters, with Composite ones above, divide the church into bays, the lower parts of which are left blank, while the windows occupy the higher. The design to the entrance of the chancel is pleasing; it has coupled columns supporting a pediment, with the royal arms. The interior has been rearranged, the high pewing lowered, and the pulpit, originally placed in front of the chancel arch, moved to one side. Gibbs's estimate for this church was \$8,997, but the total cost amounted to £16,341 1s 2d."



CHRIST CHURCH, SPITALFIELDS.

[1715]

"THERE had been in old times a small church and hospital in this locality, which had given the name to the adjacent fields, but it had long fallen to decay, and the fields were built over when, in 1715, the first stone of this fine church was laid, Nicholas Hawksmoor being the architect.

"Both for its plan and its architecture the church¹ is unique. It is unlike any building of Wren's, although from Hawksmoor's association with him, one would have looked for some similarity, such as usually exists between the works of master and pupil. The chief peculiarity in the plan is the amount of space devoted to vestibules, lobbies, staircases and vestries, and the unusual distribution of the columns, for, although possessing nave and aisles, the colonnades dividing these are not treated continuously, either as regards the shape of the columns or the spaces, both the east and west bays being much the narrower. Two piers are introduced on each side to vary the monotony of the single columns. These piers have pilasters attached to the north and south sides, their use not being very apparent, as they carry nothing beyond a smaller pilaster on the side of the nave; this runs up to the flat ceiling, which, owing to its arrangement of panels, does not need support. The columns are of the Composite order, on high bases, carrying an entablature at right angles to the walls, a fashion introduced by Wren at St. James's Piccadilly, but which is more pleasingly carried out here by his pupil. From these entablatures spring the arches, which have squared coffered soffits; the arched ceilings of the aisles, which follow the same curve, are divided into hexagonal panels, with circular flowers in each, an arrangement which gives to the arcade a deeply recessed appearance, and is certainly a very pleasing feature. The arcade has boldly moulded key-stones, and a moulded cornice, above which is the clerestory. The ceiling is very simple, being divided centrally into seven large panels, with smaller ones on each side, separated by flat bands of ornament, while circular flowers decorate the centre of each. The galleries, with the exception of the west one, have been removed, and this necessarily gives an unmeaning look to the double tier of side windows—a bad effect much

¹Plates 37, 38, Part VIII.

minimized by the upper range being circular. The most extraordinary departure from precedent consists in continuing the colonnade across the east and west ends, that at the west being broken in the centre by the introduction of the organ, while at the east end the entablature is carried across, and this screen of columns produces an effect which can only be described as 'scenic.' The chancel, behind this screen, is divided into two portions, the first of which has curved sides, narrowing it to a square recess, and all this part of the church, which should be the richest, is perfectly plain, with a flat plaster ceiling. The east window is of the Venetian type, and above this there is a semi-circular one. Internally the church was much altered many years ago, when the seats were lowered, and the galleries removed by the late Ewan Christian, and although it can be rarely said with regard to churches of this type that the removal of the galleries is an improvement, in this case it certainly was so. The old pulpit remains, but has been lowered, and the sounding-board is now suspended; but old brass branches have been utilized for gas-lights. Externally, the same extraordinary departure from all recognized rules makes this church very difficult to describe. The curious portico with its arched top, the extra width given to the east and west sides of the tower, which are prolonged so as to stand in advance of the side walls, and are brought back again to a square belfry-stage by inverted plain curved trusses, and the small arcaded stage supporting the octagonal spire, almost Norman in outline, are features which, combined, cause Christ Church, Spitalfields, to stand alone as a monument of architectural eccentricity: it is, after all, an eccentricity which pleases. The estimate for this church was £13,570, but the actual cost was £19,418 3s. 6d."

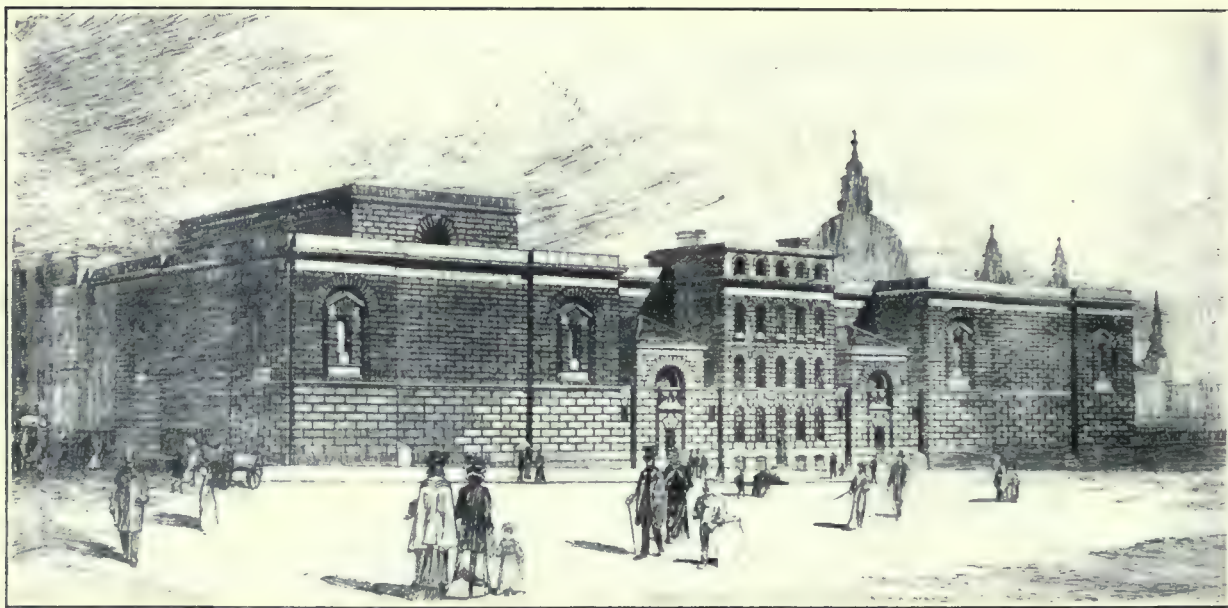
CHRIST CHURCH, NEWGATE STREET.

[1686-7.]

"THIS church, the tower and spire of which is so conspicuous an object on the left-hand side of Newgate Street, is one of Wren's largest, but unfortunately not one of his finest. It occupies the site of the old Franciscan Friary Church, being built on the choir of that stately and magnificent edifice, which perished in the fire. The old church was usually known as the Greyfriars, and was the largest of the churches belonging to the mendicant orders, being over 300 feet in length. . . .

"After the fire, in which it was totally destroyed, Wren built the present church on the choir only of the ancient edifice, while the space where the nave stood was left as a churchyard. He built his columns and walls on the actual site of the older ones, and the proportions which suited the former fabric so well are not very happy in this. . . .

"The interior of this large and spacious church cannot be considered one of the happiest of Wren's efforts, but externally it possesses a beautiful tower, which, although shorn of its upper range of vases, the loss of which gives a pagoda-like appearance to it, is still a very fine one. It is much to be regretted that these vases cannot be replaced, as they greatly helped the pyramidal effect. It is said that they had become dangerous, and were removed in consequence. The church was not rebuilt until 1686-87, so that the parishioners had been without a church for over twenty years, during which time provision for divine worship seems to have been made by building a tabernacle among the ruins; interment still went on in the pavement of the present church, which is the ancient one, dated during this period."



Newgate Prison—'Old Bailey,' London.¹ [Date. 1770.] George Dance, Jr., Architect.

¹As Newgate Prison is just around the corner from Christ Church, as Dance was one of the noted architects of the time and as the structure itself is now vacant and on the point of being pulled down, we introduce here an illustration reproduced from a recent issue of the *Builder*.—Ed.

Georgian Architecture in Dublin.¹



THE Four Georges have often been ridiculed and maligned, but I do not propose, in this paper, to act as their defender or accuser. I have a simple and pleasing duty to perform, which is, to use their name and apply it to a period of architectural growth in Dublin which raised it from architectural poverty to comparative affluence in the art-world. Dublin before the advent of the Georges was, so far as its buildings were concerned, a dead city and also a small city. In the year 1644 its population is given as 8,159, in 1777 as 137,208, in 1803 as 169,528. Although these figures are not altogether reliable, as they do not include any but adults, yet they are sufficiently so to

men of parts and enlightened views, they did not set about their work in any mean spirit. They did not enter upon their task by reforming the old city, but devoted their energies to making what was in reality a new city, trusting that the old town would by this means be relieved of its congestion and, by force of example, gradually fall into line with its new rival. How gloriously all this went on for a number of years and how it ended is now a matter of history which it is not my intention to go into; my province is to call attention to the glorious centre of work in this city which we, as architects, cannot fail to admire, and be thankful that such men lived and used their opportunity to adorn our city with beauti-



Custom house, Dublin,² [1781] James Gordon, Architect.

show that the growth of the city was remarkable during the period, and show that it was indeed a golden age. Previous to this period many of its citizens had made their mark in history, but the city as a city was still in the mediæval state, with narrow streets and a congested population, huddled together more for protection than comfort; but under the Georgian régime it blossomed into a truly metropolitan city, with wide streets and noble buildings, and became the pivot around which gathered a larger percentage of brilliant men than in any city of its size at the time. And as they were

ful and enduring buildings that excite our admiration and are to us at once an ever-open book of instruction and a lasting memorial to their skill. It is true that this architectural outburst was not peculiar to Dublin, but it is also true that few cities can show as a result of such architectural renaissance so many public and private buildings of such excellent taste and refinement.

The striking feature of Dublin is its wide line of streets and squares and the effect of its public buildings, so judiciously placed. The lines from College Green to Rutland

¹Mr. T. E. Hudman has been good enough to write out for us the address made by him in December, 1900, before the Architectural Association of London, and has also provided more illus-

trations that we can use, some the product of his own camera and others procured from Wm. Lawrence & Son, of Dublin.

²The original cost of this building was about £560,000.

Square would be hard to beat, not to mention Merrion Square, Fitzwilliam Square and St. Stephen's Green with their surrounding network of streets. The line of quays starting from the Custom-house and finishing with the Phoenix Park was a magnificent conception. Unfortunately, the controlling influence over some of the buildings "en route" appears to have been relaxed, and the decadent period set in before the

Bridge to the Castle of Dublin, to meet at such places as they think fit," and they were empowered to make a passage through such ground and to have the houses built on each side of the new street in whatever manner they should deem most eligible; they were further empowered to agree for the purchase of such ground with all the parties concerned, and, in case any refused to sell or show their title,



Weaver Square, Dublin: Early Georgian.



Early Georgian Houses in Chamber Street.¹

scheme was completed; but even now, under certain conditions of sky and atmosphere, the view, looking westward, from Carlisle Bridge is superb, both for color and architectural effect.

The building of the Custom-house aided another fine effort in street-planning, by the formation of Gardiner Street, Mountjoy Square, North Great George's Street, Great Denmark Street, round about St. George's Church, and Eccles Street.

Another stroke of genius in city-planning was the idea of the Circular Roads, North and South, by means of which the canals from the interior of the country were brought to encircle the city and terminate at the mouth of the river in shipping-docks, and on each side of these canals were made wide roads, lined with rows of trees, thus forming a wide boulevard of about nine miles' circumference round the city, along which were built numerous fine houses; and although since then there have been numerous encroachments which injure this ideal thoroughfare, it still affords a pleasant promenade and has great artistic merits which remind one of Holland.

All this excellent work was due to the appointment of a Commission called the "Wide Streets Commission," which was originally called into being for the purpose of making a better means of communication from the Castle to the river, and so Parliament Street came into being. It was a small effort and its importance can hardly be judged at this period, as we have only very meagre descriptions of the congested and inconvenient district around the Castle, but this Parliament Street evidently opened their eyes and led to the widening of Dame Street and the setting back of several of the houses in College Green, and ultimately to all the other lines of streets and squares.

This Commission was appointed by act of Parliament in 1757, and the act states its powers thus: "To open an avenue from His Majesty's Royal Palace to Essex Bridge," and certain persons were appointed by name to act as "Commissioners to make a wide and convenient street from Essex

then to summon a jury to inquire into the value, and assess the purchase money, for which the Commissioners were to give judgment conclusive, and, on paying the sum awarded, the premises were to be conveyed to them to build the street and sell and demise the surplus.

By subsequent act the Commissioners' powers were enlarged to other great plans of public utility. The funds by which the Commissioners were enabled to carry on their works were obtained by grants of money from Parliament and the imposition of a tax of one shilling per ton upon all coal imported into Dublin, and also a sum for card-license and membership of all clubs.

When the Commissioners proceeded to exercise their powers they met with considerable opposition, as it is an Irishman's privilege to be "agin the Government," so it is recorded that "when the bargains for the Houses were concluded the inhabitants refused to quit the premises, alleging they had 'six months to remain, and prepared bills of injunction against the Commissioners. A host of slaters and laborers with ladders was secretly prepared on the night before the day on which the injunctions were to be filed, who proceeded in the first light of the morning to strip the roofs, and in a short time left the houses open to the sky. The terrified inhabitants bolted from their beds into the streets, under an impression that the city was attacked, of which there was some rumor, as it was a time of war. On learning the cause, they changed their bills of injunction into bills of indictment," which apparently were of no effect, for the record continues, "but the Commissioners proceeded without further impediment." As far as I can find out, the works carried out by these Commissioners amounted to over £750,000, and if to this we add the cost of the quay walls (which were the work of the Port and Dock Boards), the Circular Roads and the various buildings, public and private, there is no doubt that many million pounds of money were spent in building-work during the fifty or sixty years of activity, and it is little wonder if Dublin assumed a prosperous air and appeared, as it was in reality, a metropolis. It is interesting to

¹The brick fronts are now coated with plaster, pebble-dashed, the plastering being now more or less in disrepair.

note that in spite of the great changes and improvements taking place in what may be called the new, or outer, Dublin of that day, how little the old city changed, and so remains to this day. It is still the most wretched and congested part of the city, and neglect and decay are the only agents at work removing the old houses. In a few years there will be

buildings; a purely brick style, with gables of brick and brick strings, and, later the introduction of stone strings and blocking-courses. In Sweeney's Lane there exists a group of three houses the date of which is carved in a brick panel on the gable as 1721, which, although in a dilapidated condition, is one of our best examples of the



Weaver Hall in the Coombe.¹



Houses in Sweeney's Lane.²

left few, if any, of the picturesque old houses, which are so agreeable to behold, mainly for the artistic pleasure they give.

The efforts of the Government of that day did not end with simply widening streets. Philanthropy had its share of their patronage. They supported private benevolence in founding hospitals and other similar institutions, and many of these hospitals, as Sir Patrick Dunn's, Mercers', the Rotunda and the Coombe remain practically the same to this day; others have been removed to other sites, but still we must credit the Georgian period with the founding of nearly all our charitable institutions.

As for the architecture of the period, there is a noticeable

earlier style, and its moulded brick courses can still be clearly traced. In Chambers Street and Weavers' Square and several other streets there are still many of these earlier houses, but the mouldings have gone, and only the lines remain.

In the Weavers' Hall, in the Coombe House, in Ward's Hill and the old Deanery, we have examples of the beginning of the later types, with the introduction of the stone blocking-courses and moulded stone window-sills, and in these houses we find greater attention paid to the hall and staircase; the walls are panelled in wood, the staircase is wider, the balusters are more elaborate and better turned, the



The Rotunda Hospital.³ (1751.)



King's Inns. [1750.] James Gandon, Architect.

change in treatment from the earlier Georgian to the middle and later period. I might almost say that the advent of the "Wide Street Commissioner" was the starting-point for reverting to the Italian and Classic methods. Previous to this there is a strongly marked Dutch feeling about all the

cartouche brackets are frequently carved, newel-posts disappear, and we have continuous handrails with large scroll-endings and curtail-steps. Fireplaces receive more attention, and in every detail it is evident that money was becoming more plentiful, bringing with it the usual results.

¹The original cornice and pediment has been replaced by a brick parapet. The central niche contains a statue of George II.

²See also Plate 42, Part VIII. This view shows not only the main building designed by Cassels, but also the Rotunda itself de-

signed by Ensor, originally built for and still used as an assembly-hall and concert-room to increase the revenues of the Hospital.

³These houses, of the early Georgian Period, bear in the gable the date 1721.

One of the causes of decay in these earlier houses is the defective make of the bricks of which they were built. I don't know where they were made, as I can find in old histories no mention of Dublin brick-fields, but I know that the stock bricks of which Merrion Square and many other like houses are built were made from clay taken from the fields of Merrion; there were also brick-fields near Sutton, and, judging from some bricks which I have seen, and which were known to have been made there, I should say that the facing-bricks of the earlier houses came from them. The few moulded bricks used were, I think, imported, as those existing bear evidence of being made of a more sandy clay than we have in Ireland.

The great charm of the earlier work is its simplicity, and even now, in its picturesque state of old age and decay, it

Library and Picture Gallery. Tyrone House, for the Earl of Tyrone, in Marlborough Street, is another of his works: it is now in use as the Central National School of Dublin. Several Houses in Henrietta Street are also of his design.

Thomas Cooley was in his early youth a carpenter, but by study he became proficient in design, and, entering the competition, he was awarded first premium for the new Royal Exchange,² Dublin (now the City Hall). His other important works are Tower Armagh Cathedral, Newgate Prison, Dublin, and several other prisons and court-houses and the Four Courts, Dublin.

James Gandon first began his architectural career as an assistant to Sir William Chambers, and afterwards became his pupil. He commenced practice in London, and his first essay in Dublin was in the competition for the Royal Exchange,



The Four Courts, Dublin, Ireland.¹ Thomas Cooley, Architect. [1776-86.]

still has valuable lessons for the architectural student who cares to study them.

But in the middle and later period we find a totally different type of work: ambition to excel is the key-note. The public buildings are ambitious, without doubt, but fortunately the men who designed them were capable, and the result is satisfactory. The group of architects, or, rather, the best of them, who practised in Dublin deserve to be known, and I give their names: J. Smith, Cassels, Thomas Cooley, James Gandon, Sir William Chambers, Sproule, Ensor, F. Johnston, Wilkins, Murray.

Cassels was a German. His greatest work in Dublin was Leicester House, built for the Duke of Leicester. It is now the headquarters of the Royal Dublin Society, and is the centre of a group of buildings forming the National Museum

in which he was placed second to Cooley. Afterwards he came to Dublin and was commissioned to design the Custom-house. Upon the death of Cooley, he finished the Four Courts and he also designed the original Carlisle Bridge, the King's Inns and a portion of the Bank of Ireland. He was a cultured man and a very capable etcher. He evidently modelled his work upon that of his master, Sir William Chambers, whose work his much resembles in its gracefulness and pleasant grouping. He was a man of passionate impulse, and it is recorded of him that during a period of absence a portion of the Custom-house had been erected that did not please him, so he collected a body of laborers and marched them to the work in the early morning and pulled the offending work down before the contractors' men arrived.

Sir William Chambers designed the greater part of Trinity

¹This building was designed by Thomas Cooley but was finished by James Gandon. The central portion was intended to set back, but lack of space forced it forward, to the injury of the effect of the group.

²This building (Plate 48), now the City-hall, but originally the Exchange, erected in 1796 by a company of merchants, was won in competition by Thomas Cooley and formed his introduction to Dublin practice.

College, Charlemont House (now the Register Office), Aldborough House (now the Army Service Stores), and several other residences. It is not certain if Sir William Chambers ever was in Dublin, and it is believed that the supervision of his work was entrusted to some of his best pupils, as two of them remained here and practised as architects. Sproule was one of them. His principal work consisted of at least half of the houses in Merrion Square.

Francis Johnston was born in Ireland and began practice in Armagh in 1786, afterwards practising in Dublin. He was a man of great skill and refinement and designed the Castle Chapel, St. George's Church, the General Post-office and part of the Bank of Ireland. He bought the ground upon which the Royal Hibernian Academy of Arts stands, erected the present building and picture-galleries and partly endowed it at a total cost to himself of £14,000.

Wilkins was a graduate of Cambridge University and was introduced to Dublin as the architect for the Nelson Monument in Sackville Street.

Murray was a Dublin man and his only known public building is the College of Surgeons¹ in St. Stephen's Green.

The blacksmiths of the period were excellent craftsmen, and around many of the private houses of the time there still exist some charming lamp-irons, both standard and arched, and also square pedestals of iron with scroll fillings at the ends and corners of the forecourt railings.³

The general character of the private houses was that of a brick box, with square holes for windows. The quaintness of the early period seems to have been ignored, and architectural effort is exhausted in the entrance, which has all the character of the period. Internally the houses are remarkable for the elegance and refinement of their detail. Some wise and knowing men imported from Italy a band of clever workmen who were also artists: these men embellished the ceilings of hundreds of houses with the most delightful designs in plaster work, most of it modelled *in situ*; but it is only in a few that it remains to-day, showing its delicate modelling still unclogged by the distemper of the inevitable whitewasher. These men were very cunning in the designing and working of marble chimneypieces and in the inlaying of them with colored marbles: one of the band, named "Bossi," was especially so, and, as the secret of his



Old Parliament House, now Bank of Ireland.

It is curious to note that most of the public buildings erected by architects who received their early training in England have their dressed stonework executed in Portland-stone—an excellent white freestone from the Portland stone-quarries in the south of England,—to the exclusion of the splendid materials which are to be had in the neighborhood of Dublin. I mean the granite of the Dublin hills and the blue limestone obtainable in the north of the County. Probably, until the advent of these architects, stone-masons were neither plentiful nor skilful, and therefore builders had to import men from England who would only be accustomed to the softer building-stones in use there and could not work the harder granite and the still harder blue limestone. But finally, during the later Georgian period, we find granite freely used for columns and capitals and moulded work of the finest kind.

This building (Plate 44) was designed by Murray whose son and grandson—the latter still living—have practised architecture in Dublin.

³The Old Parliament House, now the Bank of Ireland, was erected at three different epochs: the central portion, attributed to Cassel but real author unknown, was built first. The portico

work died with him, anyone possessing a mantelpiece of his work has a work of art which can be sold at any time for several hundreds of pounds, so much prized are they. I am sorry to say that the monetary needs of many of the property-owners of Dublin and also their apathy in matters of art has led many of them to denude their houses of many of these art-treasures and sell them to the many eager buyers from other countries. But I am glad to notice that the Government have intervened in several instances and purchased them for the National Museum, so that although they do not adorn their original positions they remain with us, and can be admired and studied.

The joinery of these houses is also of excellent workmanship; its design is "on all fours with" the work of the period, the mouldings have numerous small members, and in the best houses all the principal doors are of mahogany, a

on the right was the entrance to the House of Lords and that portion of the building was designed by Gandon. The remainder of the building, by Johnston, the architect of the General Post office, was built after the Union. Foley's statue of Grattan in front faces Trinity College.

Plates 45 and 47. Part VIII.

wood which at that period was new, very expensive, and consequently just the material for the ostentatious display of wealth.

In looking over some of the old Dublin newspapers of the period, one comes across some curious and interesting paragraphs, as, for example, the following advertisement in the *Dublin Chronicle*, 1787:—

CURIOUS LOCKS, PATENT WATER-CLOSETS, ETC., AT NO. 62
CAPEL STREET, DUBLIN.

Robert Mallet respectively acquaints the Nobility, Gentry and Architects and others that he is the only manufacturer in this Kingdom of the following articles, viz, 1. Patent locks for doors, cabinets, etc., on a principle entirely new without wheels or wards and so perfectly secure as to defy the utmost efforts of art and ingenuity to open them. II Patent water-closets which act with valves and may be fixed in bedrooms, dressing-rooms, or any other part of the house without being in the least inconvenient or offensive. III. Sundry hydrostatical machines for raising water from any depth and carrying it to any given height to supply houses, extinguish fires, etc., also a flight machine for escaping from fire from a window or wall or any height; any number of persons may descend in the securest manner by the same machine.

We of the present day are very well accustomed to strikes and combinations of workmen, but from the following extract from the *Dublin Chronicle* of 1787 it would appear to be nothing new:—

"Our working artisans, too much prone to combination and outrage, have uniformly set their faces against every improvement or extension of their respective branches. At present the calico-printers without a shadow of reason or justice are proceeding to the most unwarrantable lengths. The cause which they assign for their illegal conduct is an aggravation of their guilt.

"They allege that it is contrary to the established rules of their business to increase the number of hands and therefore will not permit a single apprentice to be taken beyond the number they think proper,"

and later the same paper says:—

"There are at this time thirteen houses in this city where the working people of the different branches assemble at different stated periods, in order to support the pernicious cause of com-

bination. It would perhaps be a very judicious and prudent measure to withdraw the license for selling malt and spirituous liquors from every publican against whom it could be proved that he or she harboured such illegal meetings, or, as they are termed, committees, in his or her place. These men who are chosen by the aggregate body of the working people of each branch are for the most part artful and designing fellows who levy contribution on the rest and live in a state of idleness and dissipation themselves. Then to promote a spirit of combination and to enjoy the plunder of the deluded persons whom they both dupe of their money and lead into acts highly injurious to themselves and the trading interests of the Kingdom. . . ."

These extracts show that even at that time there was the same kind of strife going on between capital and labor as in the present day, but it also shows that there must have been considerable commercial activity, since, as we know in our time, it is in times of trade activity that we suffer most from these disturbances.

It is a fact that the master-minds in control at this period were very active in promoting every possible enterprise that would advance the trade and commerce of the country, and inducements were held out to induce skilled workmen to migrate to Dublin, to work and instruct the people in various new trades and industries, and prizes were frequently offered for designs in textile fabrics. So for many years there was great prosperity, and, as appears by the trade reports of the time, there was a steadily growing business in exporting manufactured goods: even to this day the old silver-plate manufactured in Dublin during the Georgian period is eagerly sought after by collectors and museums, and frequently realizes as much as forty shillings per ounce.

Altogether, Dubliners can look back with pride to the Georgian period. Its governors managed their business so well that they created a new and truly metropolitan city which attracted to its centre a brilliant crowd of the most clever men in the Kingdom, who were satisfied to remain here and work for its good, and the citizens of Dublin of that day could say, as did the men of an older city, that they were citizens of "no mean city."

THOMAS E. HUDMAN, *M.R.I.I.*



Mr. Hudman also furnishes the following notes relating to some of the buildings not specifically mentioned in the foregoing paper.—Ed.

CASINO AT CLONTARE (Plate 42).—This little building, designed by Sir William Chambers, stands in the grounds of Lord Charlemont's place, Clontarf. It is extremely fine in detail, but has been allowed to fall into disrepair. Lord Charlemont's house is now used as a convent.

BLUE-COAT SCHOOL, 1773 (Plate 44).—This building has never been finished, as the guardians were extravagant and squan-

dered their funds. Efforts are now being made to have the tower finished under the charge of Sir Thomas Drew after the original drawings.

VIEW FROM CORK HILL (Plate 46).—In the background rises the "Bedford Tower" in the Upper Castle Yard; on the left is a portion of the City-hall, while at the right is Lord Essex's house, now used as municipal offices and still containing some fine plaster-work and handsome mahogany doors.

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- “ 12. Mantel in the Parlor of the Tayloe ["Octagon"] House, Washington, D. C. Date 1810.
[The mantels in this house, designed by Dr. Wm. Thornton for Colonel Tayloe, will probably become well known to architects, since they are to be found in the "Octagon House" where the American Institute of Architects has recently established its headquarters.]
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The second story in arrangement essentially repeats the first floor here shown. It is questionable whether the "bayed" end of the parlor is part of the original arrangement, although there is no sign that the brickwork has ever been disturbed—the doubt is occasioned by the indication of Greek feeling in the visible fragment of the cornice of this part.]

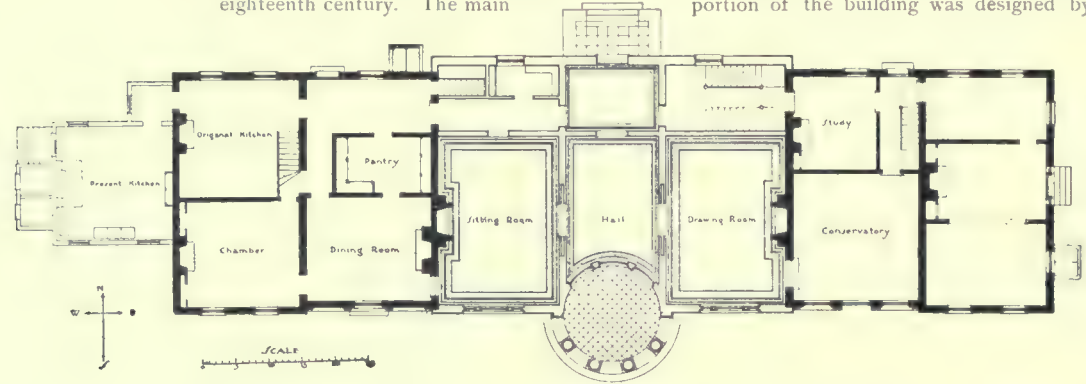
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- “ 23. The Morris House. Chimneypiece in the Parlor.
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[Gelatine Print.]

[The wings of this house, earlier than the main building, are supposed to date from the end of the eighteenth century. The main portion of the building was designed by



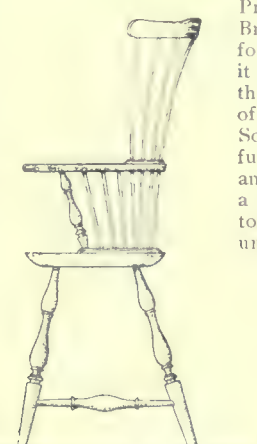
Dr. Wm. Thornton and was built for Thomas Peter in 1816. The house is now occupied by his daughter, Mrs. B. W. Kennon, who added the kitchen on the extreme left.]

- “ 25. The Sacket House, Date 1803, and Woolsey House, Date 1805. Sacket's Harbor, N. Y.
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“ 32. Carpenters' Hall, Philadelphia, Pa. North Entrance.

[This building was erected for its own use by the Society of Carpenters and was in use by the Society when, as the most convenient and suitable hall, it was taken possession of by the Continental Congress who assembled here scene of the sittings of the at one time occupied by of time and as tenant disrepair and finally room. Later, when for the beginnings came potent, the penters care- the building serves as of his- muse-
Sept. 5, 1774. Later it was the Provincial Assembly and was British troops. In course followed tenant it fell into it became an auction the patriotic regard of the nation be- Society of Car- fully restored and it now a species torical um.]



One of two High Chairs used at the session of the First Continental Congress.

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"	9.	Staircase in the Bulloch House, Savannah, Ga.	[1818]
"	10.	"Edgewood," near Edgefield, S. C.	[Abt. 1830]
"	11.	{ "Edgewood," near Edgefield, S. C. { "Inglehurst," near Macon, Ga.	[xix cent.]
"	12.	"Edgewood," near Edgefield, S. C.: Home of the Pickens Family.	
"	13.	"Ashlands," near Mobile, Ala.	
"	14.	{ "Monmouth," near Natchez, Miss. [xviii cent.] { "Dunlieth," near Natchez, Miss. [xix cent.]	
"	15.	"Burnside," La., on the Mississippi River.	
"	16.	"Belle Grove," Iberville Parish, La.	[xix cent.]
"	17.	"Millford," in the High Hills of Santee, S. C.	[xix cent.]
"	18.	{ Leydon House, Atlanta, Ga. { The Safford Homestead, near Madison, Ga.	
"	19.	{ "Windy Hill," near Natchez, Miss. { House of Judge Reuben Davis, Aberdeen, Miss.	
"	20.	{ "Arlington," Va., opposite Washington, D. C. [1802] { "Montebello," near Natchez, Miss. [xix cent.]	
"	21.	"Montpelier," Orange Co., Va.: Home of James Madison.	[Abt. 1795]
"	22.	{ "Mount Airy," on the Rappahannock, Va. [1758] { "Crewe Hall," Malvern Hill, Chesterfield Co., Va. [xviii cent.]	

Plate 23.	"Mount Airy," the Home of the Tayloes.	[1758]
" 24.	"Westover," on the James River, Va.	[1737]
" 25.	"Kenmore," Fredericksburg, Va.	[17—]
" 26.	" The Drawing-room; — The Dining-room.	
" 27.	"Oatlands," Loudon Co., Va.	[1790]
" 28.	"Woodlands": Rear View, Philadelphia, Pa. [<i>Gelatine Print.</i>]	[Abt. 1770]
" 29.	" Details.	" "
" 30.	" Stable. [<i>Gelatine Print.</i>]	" "
" 31.	Prichett's House, Llanerch, Pa.	[xviii cent.]
" 32.	Doorway, 211 South 17th Street, Philadelphia, Pa.	
" 33.	{ "Rock Hall," Lawrence, Long Island, N. Y. The Apthorpe House, New York, N. Y.	
" 34.	The Count Rumford House, Woburn, Mass.	[1790]
" 35.	" " " " Details.	[1790]
" 36.	{ Doorway at Manton, R. I. Doorway on Benefit Street, Providence, R. I.	
" 37.	Interior Views Brown-Gammell House, Providence, R. I.	[1786]
" 38.	" " " " " " " "	" "
" 39.	The Old Providence Bank, Providence, R. I.	
" 40.	The Old Senate-Chamber, Mass. State-house.	[1798]
" 41.	The Massachusetts State-house, Boston, Mass.	[1798]
" 42.	Parlor Mantel in the Waterman House, Duxbury, Mass.	[1803]
" 43.	{ "The Hermitage," on the Savannah River, Ga. The James K. Polk Mansion, Nashville, Tenn.	[1820]
" 44.	{ "The Hermitage," on the Savannah River, Ga. "The Hermitage," Nashville, Tenn.	[1820]
" 45.	First Baptist Church, Providence, R. I.	[1774-5]
" 46.	The White House, Washington, D. C.	[1818]
" 47.	The Capen House, Binghamton, N. Y.	[1810]

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